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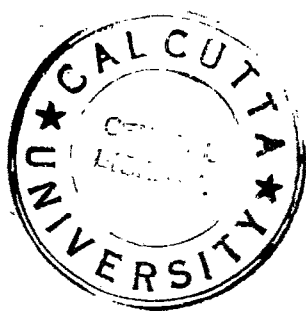
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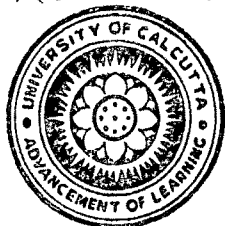
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[No. 1

PERPETUAL PEACE AMONG NATIONS

M. C. GHOSE

Teachers' Training Department, Calcutta University.

Obsessed by the idea of the horrors of destruction that can be effected with nuclear weapons modern man has begun to look upon wars as nefarious activities of man. It has been suggested however, that nuclear energy may be made to work for human happiness and welfare in future. And evidently the first great service which the development of the knowledge of the atomic energy has done is the inducement of the valuable idea of the avoidance of all armed conflicts of nations.

The role of the atomic power in human society will depend entirely upon the mind of man. Man himself will decide whether he will utilize this power to spell his own destruction or to build up conditions that will develop peace and prosperity in his life and society. The acquisition of atomic power does not mean anything intrinsically detrimental to man ; it may as well be a boon to him in future. When primitive man learnt by chance, the art of building up fire he was possessed with an extreme form of fear for he thought fire would eventually, mean the destruction of everything he had created . But fire on the contrary, has actually accentuated the growth of his civilization. It could have worked the destruction of man ; but fortunately he learnt to be judicious in its use.

The consideration of peace must naturally bring in the consideration of war ; this is because all serious attempts to establish international peace must simultaneously work with all endeavours to banish war from human society. War is not a new affair in the social life of man ; it existed even during the earliest stages of his primitive life. Ancient relics are there to show that groups of paleolithic men, in a locality often became suddenly extinct after the advent of a new group of people of the same culture. War in some form or other was certainly responsible for the extermination of these people.

War exists in our society not as a vestige of a primitive life but as a highly complicated and cruel form of human conflict, developed by depending upon the growing power of control of man and vitalized by depending upon his basic combative urge of life ; but it is always the primitive mind that sustains it for aggressive purposes. Encouraged by the fascination of power and prestige, and dominated and enticed by unscrupulous politicians modern civilization has formed a peculiar form of war-complex which is at the root of all conflicts of nations. It is of course true that highly powerful and wise nations can wean man from the obsessive and suicidal activities of war. But what is the exact process through which this can be effected ?

There is a false notion that war is a kind of punishment in the field of international life of man. But in reality war can never serve the right purpose of punishment. And although it is not a good form of punishment it will not be readily possible for civilized man to banish war without introducing a sound system for punishing nations for their wrong and illegal activities. Punishment is indispensable for all human societies—national and international ; but we must remember that it is often imperfect in its forms in human society. It becomes perfect only when it can effect rectifications by way of changing the hearts of wrong-doers.

War as an activity in human society has found scopes to stay because man's mental development has not yet been in keeping with the development of his material prosperity. Man has developed an enormous power through his material acquisitions but he has not yet been able to develop his mind well enough for utilizing this power properly. But the strongest reason why man must get rid of war is that it demoralizes man and impedes the march of his civilization. The truth is that war takes man away from all those creative activities which are necessary for the progressive development of his life and society.

Modern man understands that war is his greatest enemy but he has not yet seriously endeavoured to fight against it with a view to exterminating it from his society. It is of course true that kings and leaders of men often, throughout the ages, worked either as individuals or in conjunction with their associates, to do away with war and establish peace and sanity in human society. But the vigour of their activities invariably became tame, sooner or later after their death and their achievements lost their pristine prestige and importance in course of time.

It has been argued that there are occasions when war is necessary even at this stage of human civilization. It is true that war is still sometimes indispensable for defending one's country. Nations occupying lower stages of mental developments still attack other nations under various pretexts. These attacks must surely be boldly repulsed ; they must be counteracted with unabated fury. To defend one's country perfunctorily

or to remain passive during foreign aggressions under the impression of the idea that war is always an evil is an indication of the vegetative policy of the timid and helpless. Cicero suggested that wars were to be undertaken for making it possible to live in peace without molestation. Wars for self-protection for the development of peace and wars for self-aggrandizements are entirely different. Wars for self-protection are not wars, they are activities against wars. Ancient Greeks who were given to contemplative pursuits of thoughts and visions of the beautiful and who were inclined to establish idyllic conditions of their society fought with utmost tenacity and ruthlessness when they were confronted with aggressions from outside. This was how they could preserve their liberty which enabled them to continue with their adventurous thinking processes for a long time. If war has not yet outlived its utility it is because man has not yet been able to shake off his primitive impulses for attacking his neighbours for self-aggrandizements.

In the history of the human race instances in which people with lower cultures attacked and subjugated those with higher cultures are quite numerous. The repeated appearance of dark ages in various regions and in different ages speak of such unfortunate conditions in human society.

Man in general, must secure certain forms of material and mental developments for realizing the fulfilment of his life. And these developments which require prolonged applications and serious endeavours on the part of man cannot be achieved unless peace and security are there in his life and society. But war robs man of the peace and calm of his mind ; it fills it with fear, anger and a number of other negative feelings which effect his mental disintegration and make him fit only for brutal actions. The most effective method for banishing war is the creation of such conditions as can do without it under normal circumstances. The general custom for civilized individuals is to take the aid of law when they are aggrieved ; civilized conventions of nations should also be to depend upon law for settling disputes with other nations. The Rule of Law should rule the life of man in all the phases of human relationships. Lord Russell is convinced that although human suffering is due to various causes and conditions of living such as wars, oppressions, tortures, habits, beliefs and passions, man with his intelligence and patience can surely work to get rid of all miseries and can establish prosperity and happiness in his life.¹

Peace among nations can never be established either through treaties or with the aid of wishful thinkings. Thomas Huxley is of opinion that attempts for discouraging preparations of wars by asking Governments to agree to a maximum military expenditure are not effective at all.² The surest method of establishing peace in human society is the one

1. Portraits from Memory—Bertrand Russell ; Pages 53-54.

2. Life and Letters (Vol. III)—Thomas Huxley ; Page 323.

which can achieve the proper reconstruction of individual man and can effect the creation of those social conditions that naturally foster the spirit of co-operation in his society.

Sporadic writings containing suggestions of the ways and methods for the establishment of peace often appear in various forms ; national and international prizes also are now and then awarded to noted individuals engaged in activities, both theoretical and practical, for developing international peace. But most of these suggestions and activities though spectacular are not effective in their practical bearings ; they appeal to many essentially because the desired end which is peace captures their imagination. Is not the idea of peace appealing to all ? Is not the desire for peace always normal in human beings ?

Peace which is necessary for the development of the unity of man is also essential for the growth of his civilization. Marcus Auralius, Philosopher-king of ancient Rome, who wanted the development of the spirit of brotherhood of man could anticipate the modern concept of the moral unity of the world. It is the nature of the integration of man upon which depends his entire future.

Nothing can easily remove wars from human society ; neither stern regulations nor pious wishes and preachings can banish them. It is the mind of man, which can establish and sustain the warless condition of human society. And for this the development of a whole series of social processes which can conspire to create a healthy society and generate the conviction in man that wars are unnecessary for him, has got to be effected. I propose therefore, to suggest a *scheme* containing a number of *factors* which will go to determine, directly or indirectly, the formation of peace with a sound foundation for its further growth in the field of all human relations. Progress or development in connection with each of these factors means the development of the condition that favours the growth of peace in human society. The scheme requires us to depend upon certain creative and constructive activities belonging both to national and international fields.

(I). THE ECONOMIC ADVANCEMENT OF NATIONS

Much of what is known as happiness depends upon the condition of harmony of the life of man. And the fundamental requirement of this harmony is the economic stability of individuals and their groups.

Food, shelter, clothing, family life, security against poverty and diseases are the basic factors which drive man to take to various forms of activities for they represent the fundamental necessities of the life of man. And as, directly or indirectly, all these factors are vitally related to conditions of material prosperity of man the progressive development of economic conditions should be the end of all social groups.³

3. *Vide* Some Suggestions for the Improvement of Human Society (M. C. Ghose)
—in the Calcutta Review ; Feb. 1963.

Even in his primitive days man struggled hard to satisfy his wants in connection with these basic factors. And we know that a subsequent relief from the struggle for the attainment of the most essential of these made man free to turn to Art and speculations. Pursuits of Art and speculations then promised to lead man to new possibilities by opening a new dimension of his mental life. Material prosperity with an abundance of leisure is an indication of the maturity and progressiveness of a nation's civilization.⁴

It is not possible to build up mental prosperity of a nation that lives in gross poverty. Material advancement is a pre-requisite to real advancement. Poverty develops abnormality ; it demoralizes nations and encourages them to take to anti-social activities. The degree of advancement of the method of production and even distribution of materials in connection with man's food, shelter and clothing is a reliable criterion of social progress⁵.

It is the unhealthy mind of man that is responsible for the growth of abnormal inclinations to wage wars ; and poverty or economic backwardness is one of the conditions that favour the formation of such an unhealthy mind. It should therefore, be the vital concern of every Government to adopt tangible measures for the development of its industry and commerce for raising the economic condition of its people.

(II) THE RECONSTRUCTION OF MAN

Aristotle suggested that the state should make the life of man not only possible but also good. The continuity of the life of man can be made possible and secure by opening up new sources of income through the expansion of industrial and commercial enterprises. It is natural that the chief concern of every Government should be to raise the economic condition of its people. But how can their lives be made good ?

The common belief that education can do everything for man and his society and that it can create in him a strong determination to end war and to establish peace in his social life is not correct at all. Experience has shown that nations having wide and extensive education are often extremely belligerent in their attitudes. Even the attainment of high degrees of economic, scientific, technical and industrial developments, the prevalence of religious feelings and fervours, the establishment of democracy in social groups do not fulfil conditions that would foster peace by avoiding wars. Education which at its best can achieve only an all-round development of man is not all that he needs for the fulfilment of his life. It is the creative reconstruction of man that is supremely neces-

4. *Vide* Civilizations and their Styles (M. C. Ghose) in the Calcutta Review ; December, 1962.

5. *Vide* Education and the Standards of Social Progress (M. C. Ghose)—in the Calcutta Review ; April, 1958.

ary for his advancement towards the ultimate goal of divinity of his life. But of course, in a wider sense education is not alien to any phase of human life ; life and education are one.⁶

The fixing up of the idea of an *inspirational purpose* of human life, the development of the spirit of *altruism* and the adoption of optimum conditions and adequate methods for effecting an *allround development* of man are *the three essential factors which can reconstruct man's life and nature in a worthy manner*⁷ Man's ideas regarding the ultimate purpose of human life have always worked as dynamic forces for the determination of the nature of reconstruction of his life in all the different phases of his existence. And it is the development of altruism in man, which can generate the strong inclination to establish peace and lead his progress in the right direction. For an all-round development of his normal life man must basically depend upon the modern processes of education. Education stands supreme in the world of man for it seeks to achieve development which life in general struggles to attain ; life and education proceed to reach similar goals⁸ The most pragmatically significant concept regarding education is that it is a social process.⁹

Nature demands that man must reconstruct his ownself. And upon his creative methods and processes of reconstruction will depend the future of his life and destiny. The reconstruction of the life of man does not imply any form of mechanical or conditioned adjustment ; it has got to be achieved therefore, through play. All forms of organic development are associated with the spirit of play ; even inborn traits gain their expressiveness through the activities of play¹⁰ It is through the creative reconstruction of man that he is destined to rise to a higher level of his existence.

(III) THE ESTABLISHMENT OF REAL DEMOCRACY

It is for the presentation of free scopes for the proper development of man that democracy is invaluable in his social life ; and it is this development which is instrumental in effecting the development of the individuality of man. Democracy is the condition of freedom in social life, which stimulates the growth of all those social and individual traits that are indispensable for the march of human civilization.

6. *Vide* The Changing Concept of Education (M. C. Ghose)—in the Calcutta Review, February, 1962.
7. *Vide* The Creative Reconstruction of Man (M. C. Ghose)—in the Calcutta Review, September, 1965.
8. *Vide* Thoughts Concerning Education (M. C. Ghose)—in the Calcutta Review, May, 1965.
9. *Vide* Education as a Social Process (M. C. Ghose)—in the Calcutta Review, September, 1963.
10. *Vide* The Synthesis of Power, Knowledge and Skill in Man (M. C. Ghose)—in the Calcutta Review, May, 1964.

Democracy is a way of living. But it should never be imposed upon people who are not mentally prepared to take advantage of its freedom. Unadvanced people generally do not understand the true implications of democracy ; confronted with democracy they soon develop the inclination of utilizing its freedom for generating various forms of social abuses.¹¹

Pericles who was the earliest exponent of the idea of equality in ancient Greece suggested that democracy depended for its development upon the spirit of citizens. But the development of this spirit of willingness to accept democracy in the social life of man can be expedited only by thoughtful and astute Politicians by their own selfless and democratic activities which definitely inspire citizens. Democracy is not a mechanical pattern of social life, which can be imitated and artificially followed. It is a pattern of life which thrives naturally in a progressive, considerate and altruistic society. Individual development alone, from the point of view of real education, is not adequate for man. Concepts of democracy and humanism should be fashioned by making a basis upon the social ideal which naturally includes the spirit of altruism in man¹² The democracy that grows out of altruism and works by depending upon the spirit of justice as its guiding principle is really the ideal form of democracy. Democracy becomes a misnomer if it is not motivated by a sense of justice ; instead of developing humanism it then goes to develop selfishness and perversion in social groups.¹³

(IV) ACTIVITIES FOR SOCIAL LIVING AND SOCIAL WELFARE

The relation between man and his society is so very intimate that man's love for his society seems to be a biological compulsion¹⁴. We know that it is through social living that man becomes normal and contented and that an individual living without social relations, either through his natural inclination or through compulsion, soon develops mental abnormalities. The development of social qualities in man and the extension of scopes for the activities of social welfare for him are the two basic factors for the development of man's happiness. Human activities that are motivated by the ideas of social values and social considerations are the supreme agencies for the development of human happiness. For various reasons these activities can constitute the most perfect and natural ideal for the life of man ; it is the *social ideal* of man,¹⁵ which is indispensable

11. *Vide* The Creative Reconstruction of Man (M. C. Ghose)—Page 204, in the Calcutta Review, September, 1965.
12. *Vide* Evolution and Human Progress (M. C. Ghose)—in the Calcutta Review, January, 1964.
13. *Ibid.* Pages 204 and 213.
14. *Vide* The Synthesis of Social Entities (M. C. Ghose)—in the Calcutta Review, March, 1956.
15. *Vide* The Creative Reconstruction of Man (M. C. Ghose)—Page 220 ; in the Calcutta Review, September, 1965.

for making him really happy. The urge to form societies is limited neither to human beings nor to animals ; it is extended to the entire organic world. Plants also form various kinds of social groups, settlements and communities.¹⁶

Man's society is much larger than it seems to be. It consists not only of those who are its present members but also of those who were its members in the past. Together they form a consolidated society ; together they run it through their thoughts, ideas and activities. Social heritage is the engram-complex of the social mind of man. The soul of human institutions resides in our minds.¹⁷ It is in traditions that the dead past lives to extend its influences¹⁸. And because of its subjectively the wide extension of human society transcends the ordinary limits of its physical existence for enhancing the strength of its influences upon man.¹⁹

Man as we know him is a product of his society. All his cravings and inclinations are naturally coloured and conditioned by social considerations. Man's thoughts and concepts of God, heaven, complete living, salvation, fulfilment, realization of life and the like which have developed in connection with his search for the ultimate goals of life have all grown out of social concerns and considerations. Our thoughts and actions that are salutary and advantageous to our society are *moral* to us ; and those that are harmful and detrimental to our society are *immoral*. It is further more, human society which has stimulated the rise and growth of all creative activities—mental social and spiritual—of man²⁰ And the impact of social forces upon him is also responsible for the generation of conditions that led to the origin and development of all such subjects as Art, Literature, Philosophy, Religion, Science and Technology in human society²¹. Man cannot go beyond his society ; and as it is the living environment which moulds him he needs the construction of his society for the creative reconstruction of his life. All social activities, processes, phenomena and contrivances are primarily educational in their functions.²²

16. *Vide* Structural Changes in Human Society (M. C. Ghose)—in the Journal of Education ; Vol. 4, Nos. 3 and 4—1957.
17. *Vide* Processes of Social Control (M. C. Ghose)—in the Teachers' Journal, January, 1955.
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22. *Vide* Education and the Growth of Civilization (M. C. Ghose)—in the Calcutta Review, April, 1963.

Endeavours for the improvement of human society and activities for social welfare of man represent the noblest forms of human pursuits ; they embody the best ideal of human life, which has been called the *social ideal* of man. The establishment of the social ideal in the life of man through development of adequate ideas and attitudes in his life is in fact the best method of humanizing man and making him profoundly happy²³ and modern states should therefore, encourage individuals to take to activities of social welfare through awards and social recognition.

(V) THE CARE AND CONSIDERATION OF MENTAL HYGIENE

Modern man has developed a tremendous power but he has utterly failed to develop his mind adequately enough for the establishment of mental harmony in his life. The lack of this mental harmony has been responsible for the growth of his mental disorder. The health of the mind of modern man is not generally sound. The impact of a vast store of unco-ordinated knowledge, experience and information accumulated throughout the ages, which man cannot control and utilize has been the fundamental cause of the lack of mental health of man. It is through the co-ordination and utilization, of the enormous fund of collected experience and information that man can develop his mental harmony which is essential for the development of his mind.

All normal human beings are naturally social and reasonable; in general they are neither intolerant nor unsympathetic towards others. Deviations from these normal traits are the indications of abnormality in them. And it is true that all tyrants, autocrats and even dictators often are mentally imbalanced persons. They behave abnormally because they do not have sound mental health. It is the mental disease of *Magalomania* which in itself, compels dictators to act in certain specific ways.

It is the mind of man which guides the destiny of man's civilization. Whether man will be able to direct his intelligence properly and utilize the fruits of his inventions sanely for guiding the course of his true progress will largely depend upon his mental health. The accumulation of knowledge and the development of technical skill will continue automatically in human society. They are useful ; but they are only means to an end. They are spectacular ; but they may turn to be fatal if the mind of man becomes unsound. Mental Hygiene has therefore, to play a distinct role by way of helping civilized man for keeping his mind sound so that he may follow only such activities as are ultimately good for him and his society.

All education and all training should try to make the mind of man sound. Experience has proved that no form of human civilization, however advanced is secure unless man learns to keep his mind hygienically sound ;

23. *Vide* Roles of Conflict and Cooperation in Society (M. C. Ghose)—in the Calcutta Review, March, 1957,

one of the chief characteristics of the unsound mind is its impulsive attitude to destroy the creations of the sound mind.²⁴

(VI) THE UTILIZATION OF POLITICS FOR THE DEVELOPMENT OF MAN

Modern Politics has in general, developed certain characteristics that are certainly not in conformity with the present-day culture of civilized man. Extremely untrue statements, deceptive actions, bullying attitudes for selfish gains and unreasonable attacks of various kinds are, for example, not always considered unworthy blemishes in the field of Politics; and all this is true also in the field of International Politics. It is the development of this character in practical Politics that has made it an attractive pursuit for those who love power for various kinds of selfish gains in unprogressive countries. Of course it is not that there is no ideal man in the field of Politics today. In truth the conditions of international tension among different nations and the nature of incessant strifes among political parties are the indications of the fact that the number of persons who stick to justice in Politics is not at all large. Lord Russell rightly suggests that most political leaders manage to make their followers believe that these leaders are motivated by the spirit of altruism and that such beliefs are readily formed only under the condition of war and excitement.²⁵

The inclination that has grown out of the conventional trend to sacrifice justice in the field of Politics and Political administration is the tendency to disrupt the growth of the moral personality of nations. And nations without moral strength are destined to perish; they succumb to various temptations and wrong ways of life, which degenerate individuals and make them unfit for progressive development. Society is a living entity; and it is the pragmatic self of the social mind of man, which develops the moral personality of man's society because the formation of moral codes and concepts is indispensable for the consolidation and guidance of social groups.

Politics after all, is a branch of social science. It grew out of social needs; and its original and natural aim was the achievement of social progress and prosperity. Ideals and activities for their realization in Politics should therefore, be similar to those of consolidated social groups. All healthy social groups work for the improvement of their societies and the betterment of the condition of their people. Political activities should be directed not for the achievement of power and supremacy but for the attainment of social progress and individual development of man. Politics in future, will have to change its character; it will have to take interest in the idea of the development of man as its basic function.²⁶

24. *Vide* The Life of the Mind of Man—Part III(M. C. Ghose)—in the Calcutta Review, October, 1964.

25. Human Society in Ethics and Politics—Bertrand Russel, Page 10.

26. *Vide* Politics and Education(M.C. Ghose)

Politics and Education by working together can naturally expect to have an all-round development of man. An emphasis of Politics on the task of human development will naturally raise its status as a subject in the field of human culture. Politics must be rescued from unscrupulous politicians and dictators. The fundamental duty of rulers and statesman should be not to rule but to achieve various developments of their people through their economic progress and mental advancement. The basic aim of all worthy Governments should be to establish social peace by protecting individuals from oppressions and aggressions of various kinds, both internal and external, and offer them aids and conditions that are immensely suitable for developing their individual and social lives.²⁷

(VII) THE ESTABLISHMENT OF CREATIVE PEACE IN THE LIFE OF MAN

It has been suggested that happiness is the end of human life. But peace and happiness indicate similar conditions of the mind of man. They are not identical ; but they are so very intimately related that one helps the formation of the other.

Peace is a creative entity ; and it has got to be constructed with all the creative energies of man. Peace may be individual or social in the sense that it may mean the mental condition of the individual or it may mean the condition of the attitude of human communities.

The development of agencies for the positive construction of peace and harmony in the individual and the social life of man is a task which no civilization can reasonably ignore. The reason why the need for the establishment of agencies for the development of peace in the life of man can never be over-emphasised is that man possesses an instinct to fight. Extreme forms of selfishness and unreasonableness born out of unsympathetic attitude towards others, which are responsible for routing peace and serenity from the mind of man and for setting up conditions that lead to wars and armed conflicts among nations, are really the manifestations of the combative instinct of man.

The introduction into the field of Education, of those processes and procedures which can either sublimate this basic instinct or can utilize it for some social end, the building up of clinics for mental health in all educational institutions, the establishment of public institutions which would be devoted to the task of determining and publishing the details of the technique of the new methods of keeping mental hygiene of man sound, the formation of laws and social conventions against the publication of false, fictitious, half-true or prejudicial statements and accounts regarding foreigners and their countries in books, magazines, journals or in any other form are some of the practical ways by which the basis for perpetual peace can be laid in human society.²⁸

27. *Vide* Peace and Pragmatism (M.C. Ghose)—in the *Siksha*, November, 1965.

28. *Vide* Civilizations and their Styles (M. C. Ghose)—in the *Calcutta Review*, Dec., 1962

The direction of creative activities of man for the creation of such contrivances as will ensure peace and harmony in the social and the individual life of man is of supreme importance for human civilization. Nothing contributes more to human welfare and happiness than peace in man's society.²⁹ It is peace in society that can foster peace in the mind of individual man. Conflicts and armed aggressions of nations have become so very frequent now-a-days that they have virtually become the sources of all unhappy relations and international troubles ; glooms of war have invaded the mind of man. Is man then, destined to fight and perish ?

(VIII) THE ORGANIZATION OF A TRUE SOCIETY OF NATIONS

The establishment of a respectable international body containing representatives, as its members, from all independent countries is valuable from the point of view of the progress of human society. An international body like this can serve as a dynamic centre for the development of such international feelings and relations as will naturally go to determine the formation of an ultimate society of man. It is through the formation of progressively bigger and wider compacts of social groups that man has been able to achieve more and more for the gradual progress of his civilization. Starting with small hunting packs man has gradually widened the range of his society and has now reached the stage of nationhood. But he has not yet reached the final stage of his social life ;³⁰ this he can reach only by the formation of the supreme society of man.

Man is still in the making ; he has at present no idea regarding the opening of the new horizon that is due to appear in his life, after the final integration of man. Man belongs to man ; and it is the ultimate goal of one society which all human societies seek to reach. Nature requires the establishment of this unity as a necessary condition for the realization of complete fulfilment of the life of man.

It was with high hopes that the *League of Nations* was established many years ago. It could not live long because it failed to serve the adequate purpose for which it had been built. The *United Nations' Organization* which has been carrying out a useful programme is perhaps, a better substitute. But even this body admits of various modifications and changes of its outlook and activities ; and if precautions are not taken in time it may cease to be a source of inspiration to nations although it may continue to work perfunctorily. But the most perilous condition that may arise if the association is not properly guided, is the one in which politicians instead of working for the development of international feelings and relations, take to such politics and activities as advance the interests and prestige of their own countries. The international association may thus turn into a vantage-ground for intrigues and strifes for supremacy among nations.

29. *Vide* Peace and Pragmatism (M. C. Ghose)—in the *Shiksha*, Nov. 1965.

30. *Vide* Education and the Growth of Civilization (M. C. Ghose)—in the *Calcutta Review*, April, 1963.

It is significant to suggest that the name of the international body should be—The SOCIETY OF NATIONS ;³¹ and it is proper and psychological to call it a society. The structure of the society should be simple ; for the effective realization of its functions the society should have only the International Court of Justice, the Security Council and the General Assembly. It should not include a large number of groups of cultural and economic organizations because such organizations divert our attention from the main object for which the Society stands, namely the establishment of peace and solidarity among nations. Global associations for the advancement of social and economic conditions of unadvanced countries are spectacular to all and attractive to many ; but they are not really useful for the development of the spirit of universal brotherhood of man, which only can build up and consolidate the society of united nations. Acceptance of economic and other aids from advanced countries has not always been a cause of unmixed blessings for unadvanced countries. It has often given helping nations chances to exploit distressed nations ; and it has on the other hand systematically debarred unadvanced nations from utilizing chances to struggle for their gradual development of social progress. All developments should be progressive ; and it is only through self-activities that individuals and nations can effect their real and lasting developments. Dr. Linus Carl Pauling, international savant and Nobel Peace Prize-winner from the U.S.A. has advised India to be self-reliant regarding aids from other nations or else she would be exploited by foreign powers. He has developed the idea, with adequate examples, that foreign investments cannot make countries prosperous ; they only help the transfer of riches to foreign countries.³²

Intimate contact with the cultural manifestations of nations may prepare a sort of foundation for the growth of social solidarity but the process of the development of this feeling, through this contrivance, is extremely slow and exceedingly indirect. There are nations today, that want either to attack neighbouring nations under the pretext of fake or flimsy grounds or to belittle and harass other nations under the impression of their own superiority. Greed, fear or prejudice may be the cause but such conditions as are unworthy of civilized man, are prevalent in the present-day world. Man has not yet been able to evolve a system of International Law that can make the growth of such conditions impossible. But he can bring the force of moral pressure of nations to bear upon the problems created by unruly and recalcitrant nations. If the verdict is passed against a nation by the International Court of Justice after an examination of all collected materials and information presented by the Security Council and if the verdict receives the strongest support and approval of all

31. *Vide* Some Suggestions for the Improvement of Human Society (M. C. Ghose) —in the Calcutta Review, February, 1963—Page 158.

32. L. C. Pauling—Azad Hind Memorial Lecture—1967.

other nations the guilty nation is destined to lose not only its prestige but also its audacious courage to continue with its former attitude. It is this and other kinds of moral pressure that can bring a guilty nation back to normality. Moral pressures, if backed by specially devised economic pressures, are effective, sound and scientific forms of social punishment ; and with the aid of such punishments wars can be avoided even in cases where they are generally considered indispensable.

Punishment may not be an ideal thing but it is at present practically indispensable for all groups for achieving their social control. Time will come when man will be able to do without it but that age is far remote. Civilized man should therefore, try to take recourse to only sound forms of punishment. Forms of punishment that mean to effect rectification are the best kinds of punishment. A method of punishment that is suitable for civilized man can surely do away with the necessity of having wars.

The establishment of the International Court of Justice is an indication of our ultimate faith, conscious or unconscious, in the idea of the indispensability of justice for all human relations. Justice is the greatest social coordinator ; it has great pragmatic values. Even primitive people, therefore, tend to stick to justice in their social dealings. Without the spirit of justice no human society can live long to continue with its normal activities.

The Security Council, as the name implies, is to play a significant role in working out the ideal function of the Society. It can do so properly only if it always sticks to justice and resists the temptation of allowing nations to practise their "national" politics. As it is the work of the Council to see that security is maintained everywhere, it should collect all materials and information, in the case of an aggression, with the help of special committees and individuals appointed by the Council and present them to the International Court of the Society for helping it to give its verdict. The life of the Society of Nations depends entirely upon the sense of justice of the Council. It is the courage for following justice religiously on the part of the Council which only can save the whole International Society from crumbling down. And it is definitely better to have no international body at all than to have one where instead of supporting international interests and pursuing the cause of a united society of man, some nations go to form intriguing groups for the advancement of their own causes and interests.

There are some who complain that all nations have not yet joined the existing international body. There is nothing to worry about it ; there is no necessity of placating nations to make them join it. The fact, on the other hand, that some at least, want always to keep themselves obstinately aloof from the Society reinforces the idea of its extreme importance for human welfare.

Democracy speaks of a highly valuable attitude of social man. If it is useful in a society of individuals it should also be equally useful in the Society of Nations. Only powerful nations that have faith in true democracy can work for the development of the Society of Nations and for the growth of the spirit of altruism in human society.

(IX) THE ESTABLISHMENT OF A FEW SPECIAL BRANCHES
OF THE SOCIETY

Apart from the three basic sections of the International Court of Justice, the Security Council and the General Assembly, I suggest that the Society of Nations should have three other sections of organizations under it for an all-out endeavour for the integration of man. These three sections which are to produce their effects in an indirect way are :

- (a) A Council of Intellectual Lovers of Humanity,
- (b) A Bureau for working out the evolution of International Law and
- (c) A Publishing House for publishing suitable books and journals for the natural development of the spirit of internationalism in man. Outside of these six different sections—three for direct actions and three for indirect actions—for the integration of nations there is, of course, the necessity of a Central Office for coordinating and running all these different branches in a way that can effectively produce the cherished result.

Let us now come over to the factors which can achieve their effects silently and naturally through the experiences of the life of man.

(A) A COUNCIL OF INTELLECTUAL LOVERS OF HUMANITY

The Society of Nations should have a Council of some 30 or 35 members of selected savants from various parts of the world, who have distinguished themselves also as philanthropists through their writings and activities. The start can be made by including as its members all the living individuals who have already been awarded Nobel Prize for peace ; the selection of all future members are to be made by the sitting members of the Council. The basis of the selection of these members should be a combination of two requirements of which the first is that they belong to some branch of intellectual discipline and the second that they have definitely proved themselves, by their thoughts and activities, to be lovers of humanity with their faith in the future unity of man. Mention may be made, by way of example, of the name of Dr. Linus Carl Pauling who received the Nobel Prize in Chemistry and also the Nobel Peace Prize. But this is an out-

standing case in which the merits upon which we are to depend for making our selection are uncommonly great ; and it may not be possible to get many individuals of his stature. But we must remember that the general insistence should be laid upon the qualities both of the intellectual breadth and of the spirit of love for humanity.

It is the *urge of quest* of the intellectual field, which makes man absorbed and selfless but it is love and faith in man, which develop the best and noblest in him. The presence of a band of such intellectual lovers of humanity cannot fail to be an inspiration for the growth and consolidation of the Society of Nations.

(B) A BUREAU FOR WORKING OUT THE EVOLUTION OF INTERNATIONAL LAW

The establishment of a bureau where a group of international jurists from different countries can, in cooperation with the Judges of the International Court, endeavour to frame the statutes of International Law necessary for the Society. Collections of data from the point of view of legal aspects of Sociology and sociological aspects of Law along with the studies of the decisions of the International and other Courts of Justice will certainly make a sound basis for the evolution of International Law.

(C) A HOUSE FOR INTERNATIONAL PUBLICATIONS

The publication of all true and beautiful things created by various nations may be interesting from the point of view of the growth of human culture but it is not directly useful for the development of the unity of man. Compilations and studies, however, of certain forms of human experiences and activities are essential for expediting the growth of the idea of the oneness of man in human society.

Publications containing selected elements from the following *subjects and items* are important factors for the scientific development of the conviction that man, after all, is naturally related to man ; and as such to be able to form an ultimate society of united nations is not at all unnatural for him. Instead of having an exhaustive treatment we prefer, for the sake of brevity to give only such examples as are sufficient to clarify this fundamental concept. Details for the actual compilation of treaties may be easily worked out by specialists. But it should be a part of the activities of the Society of Nations to effect the publication of these books.

(1) SOCIOLOGY

Human ideas and aspirations are intimately related to man's society. To study man it is necessary therefore, to study his society which follows an evolutionary process much like the one that is followed by an organism.

And the goal which human society seeks to reach is to effect the highest form of integration. Delineations of the silent processes of education and social control in different stages of human development indicate that man's social forces are always active for moulding the life of man. And all collected data of sociological facts and findings indicate that the most basic and natural tendency of human society is to form ultimately one unit of social group. Compilations containing all these and other similar materials are, therefore, invaluable for the growth of humanism in man.

(2) COMPARATIVE RELIGION

As a creative entity Religion is more universal than any other species of Art in human society ; but its manifestations are different in different groups of people. The presence of a wide patterns of Religion does not, however, indicate that this pattern are conflicting and contradictory in nature. In spite of its different forms Religion basically is a social reality which seeks to secure objectives that are socially valuable. To integrate individuals and to control and consolidate social groups with the aid of regulations and social conventions are, in fact, the chief social functions of Religion³³, Zwingli, however, considers Religion to be indispensable for man from the point of view of other considerations ; the practice of moral law, he suggests, can never be a substitute for Religion³⁴. The soul of Religion is a form of human spirit which serves as an ideal.

Ordinary studies of Comparative Religion and studies of Comparative Religion from the point of view of Sociology do not contain identical elements. They are different ; and they develop definitely different outlooks of life. Sociological interpretations of Religion will give man a profound insight into the character of Religion ; and comparative studies of different Religions from the point of view of Sociology will surely open up new horizons in the field of human concepts the most important of which is the idea of the unity of man.

(3) IMAGINATIVE CREATIONS OF THE SOCIAL MIND

Collections of folk-stories, fairy-tales and other creative and imaginative literature of the social mind of man and descriptive accounts of routines and rituals for religious and social festivals of the inhabitants of the various regions of the world are invaluable for they definitely go to show that all human beings think much in the same way and they all belong together.

33. *Vide* The Synthesis of Social Entities (M. C. Ghose)—in the Calcutta Review, March, 1956.

34. Zwingli as a Religious Philosopher—G. E. Mueller in the Hibbert Journal, Vol. LVIII, October, 1959—July, 1960—Page 168.

(4) WRITINGS FROM EMINENT HUMANITARIANISTS

Compilations containing appropriate selections, from such thinkers as Ralph W. Emerson, Anatole France, Rabindranath Tagore and others in which they dwelt upon universal man and spoke on the necessity of developing the concept of universal brotherhood are useful for the development of solidarity in human society.

(5) A JOURNAL OF THE SOCIETY

The publication of a Journal in addition to these, which should be named "The Society of Nations", will be of great service to the Society. In it will appear critical, creative and suggestive writings from eminent thinkers of the entire world on various phases of the integration of man and the development of international understanding among nations.

Though essentially a project designed for creating peace and prosperity in the social life of man it is an appeal to the wise intellectuals and astute Statesmen of the world for joining hands to fight against war and work to realize the true welfare of man through international cooperation and justice.

The author of this scheme has been writing on the factors he has mentioned, for well-nigh twenty years in connection with his writings on social progress, human ideals, education of man, the development of civilization and the like. And there is no factor in this list upon which he has not already published his ideas from the point of view of human welfare.

The present scheme which has been formed by a coordination of some of these factors is a new and effective device not only for securing enduring peace in human society but also for the complete guidance of man for his individual development and the methodical progress of his civilization. The scheme, thus, is supremely valuable for the creative reconstruction of man and his society.

THE POETRY OF RUPERT BROOKE

JITENDRA NARAYAN PATNAIK

Department of English, Ravenshaw College, Cuttack, (Orissa)

The study of Rupert Brooke's poetry is interesting primarily from two points of view. Brooke had hardly had any scope to understand the horror, fault, futility and disillusionment implied in the nature of war. Unlike Wilfred Owen and Issac Rosenberg who were primarily involved in the grim reality of war, Rupert Brooke was actively engaged in re-discovering certain 'principles' in the 'idea' of war. To him, war was an activity which helps re-awaken man's sense of the principles of life that we are likely to forget in our ordinary routine. Brooke's attitude towards war was nearly similar to that of Apollinaire for whom war meant a 'novelty' of experience. To this extent, Brooke's poetry has a significant historical and sociological interest.

Secondly, Brooke's poetry, qua poetry, has an unmistakably impressive stamp of a rich poetic genius. Though it is impossible to understand an artist apart from the historical and sociological context in which he has lived, there is always the risk of losing the real thrill of poetic experience by over-indulging in historical and sociological criticism. This paper attempts to seek the real sustaining qualities in Rupert Brooke's poetry, which mainly lie in his high imaginative power and in his tendency towards clear thinking.

II

If imagination and fancy are considered as fundamental forces in Romantic poetry, Rupert Brooke's poetry can be taken as largely romantic. By the power of imagination, he gives "charm and novelty" to the ordinary and commonplace experiences and often transcends the seemingly trivial things into a sublime height. In "The vision of the Archangels," the poet talks of a dead child who is to lie in a coffin. But by the force of imagination, Brooke makes this theme intensely moving and pathetic :

Slowly up silent peaks, the white
edge of the world,

Trod four archangels, clear against
the unheeding sky,

Bearing, with quiet even steps, and
 great wings furled,
 A little dingy coffin ; where a
 child must lie,
 It was so tiny. (Yet you had fancied,
 God could never
 Have bidden a child turn from the
 spring and the sunlight,
 And shut him in that lonely shell,
 to drop for ever
 Into the emptiness and silence,
 into the night....). *

The archangels who come with the coffin are conceived against a serene and dignified landscape. The 'silent peaks,' 'the white edge of the world,' 'the unheeding sky' prepare us for the child's turning 'from the spring and the sunlight' into 'the emptiness and silence, into the night.' The diction here is worked out with supreme imagination and the death of the child is transcended into an emotionally-charged atmosphere.

.....therein
 God's little Pitiful Body lying,
 worn and thin,
 And curled up like some crumpled,
 lonely flower-petal....

The 'furled' 'great wings' of the archangels and the frail body of the child 'curled up' like a 'flower-petal' are now approximately identical, and thus the theme now takes a new dimension. The poem creates, in the beginning, a sublimely emotional atmosphere and gradually develops into a tone of reflective and contemplative spirit. Thus, an apparently simple theme is transcended to a philosophical height, the type of thing that Wordsworth is often found to employ in his poetry. In "Dust," Rupert Brooke gives a contrast between earthly love and ideal love. The poet and his beloved will continue their love even after their death, because love has eternal longings :

Not dead, not undesirous yet,
 Still sentient, still unsatisfied,
 We'll ride the air, and shine and flit,
 Around the places where we died,

*All quotations in this paper are from "The Collected Poems of Rupert Brooke", London, 1930.

.....
 Nor ever rest, nor ever lie,
 Till, beyond thinking, out of view,
 One mote of all the dust that's I,
 Shall meet one atom that was you.

Then the lovers as 'motes of dust' will remain ideal, looking down on the earthly love as futile and foolish. Love here is conceived as a noble and eternal passion to be ideally realised by transcending the "shattering ecstasy of our fire." In the sonnet "One Day," the idea of the futility of earthly love is magnificently presented. Man's memory of his love is compared to a 'strange shining stone' with which a child plays innocently without knowing the disasters and storms which have precipitated the stone into what it is. Here fancy and imagination are at their greatest height, and the experience is essentially romantic.

Brooke's romantic attitude, in so far as it transcends the ordinary, is Wordsworthian, while his apprehension of the physical world is similar to that of Keats. Rupert Brooke's poetry is full of keen sense impressions :

I'd watched the sorrow of the evening sky,
 And smelt the sea, and earth, and the warm-clover,
 And heard the waves, and sea-gull's mocking cry.
 (Pine-Trees and the Sky : Evening)

Nothing can describe the sorrow of the 'evening sky' more poignantly than the smell and the touch and the ear. Again, "Waikiki" starts thus :

Warm perfumes like a breath from vine and tree
 Drift down the darkness, plangent, hidden from eyes,
 Somewhere an eukaleli thrills and cries
 And stabs with pain, the night's brown savagery,
 and dark scents whisper.....

Brooke's poetry is so full of sense-impressions that they hardly need any particular example. Almost all his poems, barring a few last ones, have this element of sensuousness in varying degrees.

III

What is paradoxical in Rupert Brooke's poetry is, while some of his poems are highly romantic and extremely sensuous, quite a

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few of them also display the poet's tendency towards clear and logical thinking. This is more obvious in his technique than in his themes. In many of his poems, Rupert Brooke employs the form of "syllogistic progression." Kenneth Burke defines this form as "the form of a perfectly conducted argument advancing step by step..... we call it syllogistic because given certain things, certain things must follow, the premises forcing the conclusion." This technique of giving an impression of a logical argument is essentially a manifestation of the poet's tendency towards clarity of thought. In the sonnet, "Failure," the development is of a well-conducted logical argument :

Because God put His adamant fate
Between my sullen heart and its desire,
I swore that I would burst the Iron Gate,
Rise up, and curse Him on His throne of fire.

'I swore' : then ? the rest of the poem is an answer to this obvious question. Similarly "Jealousy" also takes the same form with time as the chief factor of the logical sequence.

But Brooke sometimes even in his themes becomes scrupulously realistic and one apparently does not see any bit of his imagination working on such themes. The sonnet "Dawn" deals with the dull and disgusting experience of a train journey between Bologna and Milan. The poem begins with, "Opposite me two Germans snore and sweat," and this line occurs thrice in the poem, suggesting dullness and disgust through snoring and sweating. The last six lines are nothing but mere transcription of a very prosaic experience. But in the context of the poem, the lines acquire a suggestive quality :

One of them wakes, and spits, and sleeps again
The darkness shivers. A wan light through the rain
Strikes on our faces, drawn and white. Somewhere
A new day sprawls ; and inside, the foul air
Is chill, and damp, and fouler than before....
Opposite me two Germans snore and sweat.

"Thoughts on the shape of the human body" talks of the foolishness and meaninglessness of conceiving love through human body. The theme in this poem is presented in the mode of a debate against carnal love, and the effect is one of a well-thought argument against physical love rather than the suggestion of any emotional preference of spiritual love.

IV

Rupert Brooke's poetry is most effective when he succeeds in harmonising these two elements : imagination, and clear thinking. It is true that Brooke, in a large number of poems, has not been able to fuse the two. But in his best poems, they do reconcile happily resulting in different effects.

Brooke often attempts to alternate the imaginative and the real or to fuse the two in order to create an ironic mood. "In Examination" opens with the lines :

Lo ! from quiet skies
In through the window, my Lord, the Sun !
And my eyes
Were dazzled and drunk with the misty gold,
The golden glory that drowned and crowned me
Eddied and swayed through the room....
Around me.

These highly imaginative lines are shockingly followed by description of the candidates sitting in the examination room, and the description is in a very matter-of-fact manner, sprinkled with a few lines of imaginative skill. And, the poem ends with a clear sense of ridicule and irony :

And they were but fools again, fools unknowing,
Still scribbling, blear-eyed and stolid immortals.

"The Funeral of Youth : Threnody" is a very interesting poem where the intersection of imagination and logic gives a very obvious sense of irony throughout the poem.

But the most striking effect of the juxtaposition of the intensity of feeling and clarity of thought is the particular tone it gives to Brooke's poetry. The general tone in Rupert Brooke's poetry is one of a gallant spirit. Almost all his poems have this final effect of confidence and definite positive attitude. In his earlier poetry this tone appears to be deliberately asserting itself, while in his later poems, the gallant tone emerges very naturally and confidently. His "1914" poems have all this tone worked out most perfectly and resolutely. "Safety" ends thus :

War knows no power. Safe shall be my going,
Secretly armed against all death's endeavour,
Safe though all safety's lost ; safe where men fall ;
And if these poor limbs die, safest of all.

In another sonnet "The Death," the gallant spirit in marvellously expressed :

....He leaves a white

Unbroken glory, a gathered radiance,

A width, a shining peace, under the night.

V

Rupert Brooke's poetry constitutes chiefly of two elements : intense imagination and clarity of thought. The working of these two elements either separately or in harmony, in addition to giving a sustaining quality to his poetry, helps us in placing the poet in the proper historical context. By making use of these two elements, he was respecting both the tradition and the experiment. And it is generally true that a successful poet is one who effectively combines the tradition and the experiment.

THE DAY-DREAMING BRAHMIN

(*Hitopadeca**, Book IV—Fable 8. Translated from the Sanskrit by
A. L. Herman)

In the town called "Fortress-of-the-Goddess" there lived a Brahmin by the name "Sheltered-by-the-Gods." Now on a certain festival day in the spring, Sheltered went out to gather alms with his begging bowl, and because of the generosity of the gay and milling crowds, it wasn't long before his bowl was filled with grain. He then took refuge for the night in a corner of a potter's shop, and set up his bed amidst the store's bowls and pots. He lay down, clutching his staff and began to think : " Now, if I should sell this grain that I have gotten today for ten coins, then with those coins I could buy many dishes and jars. These dishes and jars I would sell at many times their value and buy up with the profits of those sales betul nuts, cloth and other such popular things. And these in turn would then be sold, once more at a nice profit, until slowly but surely by sharp business practices, and with an eye on the profits, I would soon become immensely wealthy. Becoming a millionaire, I will marry four wives, and then I will choose the most beautiful of my four lovely wives, and on her I will shower gifts and my undying love. Yes.... but....now jealousy has been aroused in my other three wives so that they are quarreling with my favourite." Let them try it ! Oh, let them just try it ! "If they quarrel with my lovely one," he went on, his voice rising, " I will take this stick and beat them soundly, like this !" As he shouted these last words, all excited and panting at his fantasy, he simultaneously flung his staff at the three scolding but non-existent wives. The flying stick first struck his begging bowl, smashing it and scattering the grain over the floor, and then it sailed on to shatter many of the dishes, bowls and jars that cluttered the room.

By this time, the potter who owned the pots had heard the pandemonium coming from within the shop, the shouting, the smashing, the crashing and the bellowing from the Brahmin. He dashed into

*The Sanskrit text is taken from *A Sanskrit Reader* by Charles Rockwell Lanman (Cambridge, Massachusetts, Harvard University Press, 1952), pp. 42-43.

the shambles and when he saw the wreckage he punished the luckless Brahmin and drove him from the building. Thus I say to you,

“When you sit down to have
pipe dreams about
castles in Spain,
Remember what happened
to the pot-breaking Brahmin ?”

J. M. SYNGE : THE PLAYBOY OF THE WESTERN WORLD

SUBHAS SARKAR

Surendranath College

While nineteenth century poets in England reduced poetic drama to a literary exercise and the harbingers of twentieth century realistic drama banished it from the stage, John Millington Synge rescued it from the slough of despondency by evolving a kind of prose drama which incorporates the vital elements of poetry and at the same time preserves the conventional medium of the spoken language of the people. What, however, lends distinction to Synge's dramatic art is that he has immortalized the people and the language of the Western Islands off the coast of Ireland in his romantic dramas and has projected genuine human emotions in place of intellectual celebration of the contemporary 'debating' plays.

YEATS AND SYNGE

But for W. B. Yeats who set up the Abbey Theatre he would have hardly realised his native genius. Yeats discovered him in France in 1899 in a top-floor room in a student's hostel wasting away his promising talent in a wild pursuit of the French classics. Yeats advised him to go back to his native country and live in intimate association with the people of Aran Islands to gather materials for his work : " Give up Paris ; you will never create anything by reading Racine, and Arthur Symonds will always be a better critic of French literature. Go to the Aran Islands, and most of the time rest each year in Paris recollecting and recording what you have experienced." This proved to be a fateful meeting because it put an end to the nomadic habits of Synge which once led him to a number of places in Europe. It is said that he went to Germany to learn music but soon gave up music for literature as it did not suit him. He had travelled on foot for some time through the plains of France and Bavaria till he settled down in France for the study of classics. A new inspiration now dawned upon him. He followed the advice of Yeats and spent a considerable period of time studying the life of the peasants in Aran Islands. What is truly interesting about

Synge is that although he had travelled through various countries of Europe and had grown intimate with their people he never felt the intense human excitement to write a drama on those people. Not till he had seen something of the wild Ireland in Wicklow and Aran "filled with people whose lives have the strange quality that is found in the oldest poetry and legend" was Synge's mind fired by any dramatic imagination. The wild and intense passions of the unsophisticated people of the Western Islands filled Synge with the inspiration of a dramatist and provided him with the necessary materials.

While working together for the Abbey Theatre Yeats and Synge became great friends and it marked the beginning of a new phase in their literary career. From the time of his friendship with Synge Yeats grew dissatisfied with his earlier preoccupations with dreamy languors and soon outgrew his 'Pre-Raphaelitism' and approached a distinctly hard, satirical and realistic style. This association led to the cross-fertilization of two great minds devoted to the difficult task of enshrining in literature 'the unbroken character of Irish genius,' through the embodiment of Irish legends and the poetry of the folk-imagination. But Synge, rooted as he was to the soil of reality, transcended Yeats' vision and created a living mythology of his own in which dream and actuality attained a perfect blending. Yeats himself acknowledged its importance and confessed how he did not see until Synge began to write, that we must renounce the deliberate creation of a kind of Holy City in the imagination, and express the individual. In "The Municipal Gallery Revisited" Yeats makes a pointed reference to Synge's 'contact with the soil,' which he as well as Lady Gregory shared.

John Synge, I and Augusta Gregory, thought

All that we did, all that we said or sang

Must come from contact with the soil, from that

Contact everything Antaeus-like grew strong.

We three alone in modern times had brought

Everything down to that sole test again,

Dream of the noble and the beggar-man.

What, however, made Synge almost a disciple of Yeats was his delight in language—an awareness of the wealth and dignity of impassioned language in poetic drama.

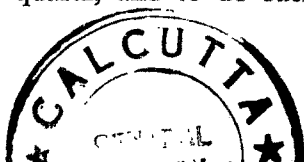
Though Yeats aestheticism had scarcely any direct appeal to Synge, and he had little sympathy for Yeats' aristocratic aloofness, his love of beautiful language which he shared with his friend led

him to the conception of Christy Mahon (in *The Playboy of the Western World*). The playboy, who has an excellent gift of language and symbolizes a search for something aesthetically refined, stands for Synge himself. But though Synge revelled in beautiful language, he was quite aware of its shortcomings, and hence, as an artist, he created the character of Christy Mahon as an 'ironic commentary' on his own performance. Yeats, nevertheless, found something great and Biblical in Synge's preoccupation with the highly poetic language of the peasants of Aran Islands :

Synge has in common with the great theatre of the world, with that of Greece and that of India, with the creator of Falstaff, with Raine, a delight in language, a preoccupation with individual life....his speech has the flavour of Homer, of the Bible, of Villon.

THE ANGLO-IRISH DICTION

Whatever beauty and exaltation we come across in the dramatic speech of Synge's plays owe their origin to the dramatist's understanding of the richly imaginative and poetic associations of the life of the peasants exposed to the freshness and fury of pagan Nature. In fact, Synge discovered in the unsophisticated lives of peasants of Aran and Wicklow the last vestige of the vigour and enchantment of the dying race of the Celts. Aran was to Synge a microcosm of all that he considered to be natural, intense and moving in life. So the fusion of richness and reality in the life and utterance of the Islanders positively urged Synge to create a distinctive dramatic speech, comparable in its intensity to that of the Greek drama. Synge knew that what modern drama has lost in its tame and tepid prose can only be regained by reproducing the passion and magic of the rustic speech, not exactly as it is, but by enriching it with the wistfulness and beauty of the poetic imagination and by the conscious assimilation of the Biblical grace of simple words and of concrete and evocative images. It is true that he never wrote anything which was not spoken by the Irish peasants ; but he made the dramatic speech precise and meaningful by making a careful selection of words from the living language. George Moore correctly assessed the contribution made by Synge to modern dramatic speech when he remarked that Synge "discovered great literature in barbarous idiom as gold is discovered in quartz, and to do such a thing is a great literary achievement."



By a harmonious blending of a variety of assorted cadences Synge constructed a pattern of speech which was at once irresistible like a ritual and yet distant and imaginative in its musical effect. Hence he was able to achieve the essential duality of poetic drama—the immediacy of the familiar speech rhythm and the strangeness of poetic fancy.

GREEK OR CELT ?

Living in close proximity of the cruel and consuming Nature engulfing the heroic islanders who constantly accepted the challenge of death to fulfil the conditions of life, Synge was overwhelmed by the sense of doom and yet was inspired by the power of human endurance. Hence life appeared to him as a mingled yarn with diverse strands of light and darkness. Like Keats, he realised that the artist in him must bear gracefully the heart-rending agony of mortal existence and the strife of yearning hearts lost in gloom, only to create an enduring art, which with its "intensity (is) capable of making all disagreeables evaporate from their being in close relationship with Beauty and Truth". But Synge had a truly classical sense of form, a fine sense of balance which helped him to resolve the complexities of life by an enduring quality of patience, which the Celts very much missed.

As in Greek Tragedy the protagonist calmly but heroically endures the persecution of inexorable destiny or relentless gods who bear down upon him, and disseminates a grave beauty by enacting the ritual of sacrifice, so also in Synge's plays a Nora Burke, a Maurya and a Christy Mahon calmly face the inevitable in their lives. But in this heroic resistance of the protagonist there is something richer than the stoic endurance ; a faint ray of hope or a sense of divine dispensation hovering in the offing. Though essentially, Synge's plays depict the tragedy of unfulfilled desires and the agony of disillusion, there is in them the final sense of consolation creeping upon the characters. So Nora says to Dan Burke on the eve of her departure : "What is it you'll have now but a black life, Daniel Burke, and it's not long, I'm telling you, till you'll be lying again under that sheet and you dead surely." (*The Shadow of The Glen.*) Maurya, in the final moment of her grief says, "what more can we want than that ? No man at all can be living for ever, and we must be satisfied." (*Riders to the Sea.*) Christy Mahon in *The Playboy of the Western World* tells the people of Mayo : "Ten thousand blessings upon

all that's here, for you've turned me a likely gaffer in the end of all, the way I'll go romancing through a romping life-time from this hour to the dawning of the judgment day."

Apparently, the Greek sense of life has been modified in Synge's plays by his treatment of Nature in the magical mode—a mode which constitutes the chief grace of the Celts. There is undoubtedly, something lyrical about Nature's beauty which the tramp holds out as a promise to Nora Burke ("...its not my blather you'll be hearing only, but you'll be hearing the herons crying out over the black lakes,"), or about Maurya's account of the sea ("....and you can hear the surf is in the east, and the surf is in the west, making a great stir with the two noises, and they hitting one on the other") or about Widow Quin's invitation to Christy Mahon ("I've nice jobs you could be doing—gathering shells to make a white-wash for our hut within, building up a little goose-house, or stretching a new skin on an old curagh I have"....)—a vital element in Synge's drama. But this element of lyricism in no way undermines the realistic setting of his plays. Unlike Yeats, Synge never made use of the heroic or legendary material to heighten the poetic intensity of his plays; there is hardly anything purely subjective or esoteric about them. While the Celts are in general lyrical and romantic. Synge had recourse to lyrical element to chasten and subdue the harsher elements of reality. Synge was a Celt in so far as he was sensitive to the natural magic and the Irish folk-lore. His dramatic genius however, bought about a fusion of the Celtic lyricism and Pagan sense of realism.

PICTURE OF IRISH NATIONAL LIFE

Though Synge had very little Celtic inspiration for writing his plays, they stand out as enduring expressions of the Irish national life, and their themes arise out of local situations. The themes of most of his plays are drawn from folk-lore and are coloured by local temperament. In making selection of the situations or attributing the motivations Synge was guided by the laws of drama which have universal application. Hence, although his characters are the representatives of a particular region, of its ordinary folks and beliefs, yet at the same time they belong to all countries and to all generations. In his drama we come across the sympathetic studies of different types of rural people of Aran, Wicklow, West Kerry and Connemara

—of the poor tramps and tinkers of the West Coast Islands. But there is something abiding and universal about their conflicts and problems, their emotions and sentiments which raise them above the limited and the commonplace sphere of the Western Islands. Herein lies the true greatness of Synge's art. A. C. O'Connor aptly remarks : " Thus his plays are at once a vivid and fascinating reflection of a national life and excellent examples of the dramatic artistry that will hold the interest of any audience. "

But Synge's national pride and his dedication to the cause of the Abbey Theatre as expressed in his plays only landed him in disgrace, harassment and the stiff opposition of the audience which scarcely took the trouble to understand him.

Most of his plays, written for performance in Dublin from 1903 to 1909, met with stiff opposition and brick-bats from the audience. Were it not for Synge's devotion to his art or Yeats' tenacity to have them performed in the theatre, his plays would never have been presented on the stage. His first play *The Shadow of the Glen* was produced in 1903 in the teeth of an unholy plan to sabotage the performance. A famous actor refused to play in it and left the company with his lady-love, one of the best actresses of the time. An Irish newspaper branded it as 'unwholesome' and 'perverse'. Characterization of Nora Burke was considered by the Irish Nationalist Press as a libel on Irish womanhood. Synge's *Riders to the Sea* and *The Well of the Saints*, the two playlets, did not however, create any stir in the audience. But his masterpiece *The Playboy of the Western World* sparked off almost endless troubles. But Synge took a firm stand and did not pay any heed to the actors who wanted to replace certain words and phrases. There was a loud protest against the dramatist's reference to lady's under garment somewhere in the play. Yeats stood beside his friend like a rock and under his direct supervision the play was staged on 26th January, 1907. All the newspapers were hostile to Synge's play and even considered it as a piece of vulgarity, containing 'barbarous jargon'. Some even called it a vile act of defamation of the Irish people who were considered to be unfit for Home Rule. But actually this was aimed as a kind of ironic commentary on his own art. Bernard Shaw, however, successfully defended this play :

" John Synge wrote a wonderful play called 'The Playboy of the Western World', which is now a classic. This play was not about an Irish peculiarity, but about a universal weakness of mankind : the habit of admiring bold scoundrels."

At the root of all disturbances and opposition to Synge's plays lay, among other things, personal animosity, jealousy and narrow sectarianism. Sometimes the merciless accuracy of Synge's plays antagonised the lurid imagination of the Irish people.

HIS PLAYS

Synge altogether wrote six plays covering a period of six long years. Of these three are in three acts (*i.e.* *The Well of the Saints*, *The Playboy of the Western World* and *Deirdre of the Sorrows* one in two acts (*The Tinker's Wedding*) and two in one act (*Riders to the Sea* and in *The Shadow of the Glen*).

The Shadow of the Glen, his earliest play, is based on a story told by an Irish storyteller, Pat. The original story has been very much modified by Synge's romantic imagination. Whereas the cunning and ruthlessness of the husband are the salient features of the original story, the predicament of Nora Burke, the desolate wife, is the vital issue of *The Shadow of the Glen*. Synge has in fact humanised the setting of the story. The dramatist has given Nora a strong cause for seeking her happiness elsewhere. In fact, the crudity of the folk-tale has been replaced by an almost psychological study of human relationship.

The Tinker's Wedding is considered to be the poorest of Synge's plays. It depicts a pagan society which has been only superficially influenced by the Church. The Tinkers have their own habits and beliefs which alienate them from the organized religion. In his preface to the play, Synge clearly states that drama should feed the imagination and at the same time provide pleasure and excitement :

"The drama is made serious—in the French sense of the word—not by the degree in which it is taken up with problems that are serious in themselves, but by the degree in which it gives the nourishment, not very easy to define, on which our imaginations live. We should not go to the theatre as we go to a Chemist's, or a dram-shop, but as we go to a dinner where the food we need is taken with pleasure and excitement."

The Well of the Saints, the least successful of his plays dramatically represents a sense of delight in contemplation of the horror of actuality. *Riders to the Sea* is also characterized by a sense of horror which comes from a sense of realization that life is a tension between dream and actuality which ends in the finality of death. The

tragic inevitability of Maurya's suffering, her calm endurance and heroic resistance are truly Greek.

The Playboy of the Western World, Synge's masterpiece, is an excellent combination of realism, folk-lore and phantasy. Synge reaches a height of poetic beauty in the imaginative prose frequently resorted to by Christy Mahon, the protagonist of the play.

In his last play *Deirdre of the Sorrows* he comes nearest to his native (Celtic) temperament and even allows himself to be carried away by a sense of remoteness and love of the picturesque. He reveals here in a sort of 'poetic' expression which appears to be superficial and ineffective. But however local or limited may be the setting and language used by Synge in his plays by way of intimate appeal to intense human emotions, they have something abiding and universal about them, which will "leave to the world nothing to be wished away" (W. B. Yeats).

THE HUMAN APPEAL OF SHAW'S CHARACTERS

N. C. PATHAK

Digvijay College, Rajnandgaon (M.P.)

In this paper I propose to give some reasons for the human appeal that the Shavian characters have because of his peculiar art. In the beginning of his dramatic career many critics denied that he was a dramatist at all ; credit for the dramatic quality, if at all it was given, was rendered most reluctantly.¹ His characters in particular have been subjected to virulent criticism. They are often considered no better than mouthpieces, more puppets who dance to the dictates of the dramatist.² Now if the critics are true, and if the characters are only mouthpieces, Shaw can make only a dull reading at best. The common reader, however, feels otherwise during the perusal of the plays. And both on the stage and on the screen, his so-called extravagant plays excite intense interest even today and keep the audience spell-bound till the very end of the show.³

The charge that Shaw gives only a marionette-show is now an exploded myth. If the critics mean that the Shavian characters voice the opinion of their author in the sense in which it is true, it is a truism ; " of course, everything a character says comes out of the creator's mind." ⁴ And if they mean that a particular character is chosen as the mouth-piece, it can be pertinently asked who is Shaw's mouthpiece, say, in the Trial Scene of ' St. Joan,' the Inquisitor, Cauchon, de Stugumber, the Warwick or Joan herself ? He will be a bold critic who can pin-point Shaw's sympathy with any one character only.

Actually Shaw is on nobody's side. If he has any partiality, it is for everybody, not excepting even the most reprehensible anti-

1. Cf. The remark of Trotter (who is a genial caricature of A. B. Walkley of the Times) in "Fanny's First Play," directed at Shaw's plays in general : "I say they are not plays. Dialogues, if you will. Exhibitions of character, perhaps : especially the character of the author. Fictions, possibly.....But plays, no. I say No. Not plays." (Standard Edition, p. 261.)

2. "None of the characters, we are told, are individual people existing in their own right ; they are merely representation of different aspects of Shaw, records for the playing of Shavian themes, spouts through which pour the streams of the Shavian doctrine." "Shaw" by C. E. M. Joad, (Victor Gollancz, London) 1949. p. 90.

3. Critics of quite different temperaments like Ward, Joad and MacCarthy have testified to this thing while commenting on the revivals of a number of Shavian plays. The enduring quality is neither based on ideas (which have been assimilated) nor founded on problems (which have been solved). The reason cannot but be characters

4. "Shaw" by Joad (*Ibid.*, p. 90).

social man. For example, in "Widowers' Houses" which was his maiden dramatic attempt, Sartorius is given full opportunity to represent his case of exploiting slum-landlordism, and so convincingly does he present and justify his point of view that we hesitate in condemning the character although we know full well that Shaw does not support him morally.⁵ This is nothing short of Shakespearean impartiality to find "some soul of goodness in things evil." It is evident here that since the very outset of his dramatic career Shaw has had not only the comparatively common gift of "an eye for character," but also "the higher dramatic gift of sympathy with character—of the power of seeing the world from the point of view of others instead of merely describing or judging them from one's point of view in terms of the conventional systems or morals."⁶ This is really dramatic disinterestedness or 'negative capability' that Keats found in Shakespeare. If Shakespeare is the fellow in the cellarage, guiding the action from below, Shaw is also a no less invisible spirit. Shakespeare's identity is lost in the crowd of his individual characters and so is that of Shaw lost in the midst of the children of imagination. Being with everybody dramatically, Shaw is with nobody actually.⁷

Another criticism levelled against Shaw is that his characters are practically static as men are rarely in life: unlike the Shakespearean characters, they neither grow nor degenerate all through the play. But the static nature of characterisation is no disqualification if the characters are human. Many characters of Dostoevsky and Pasternak are static but their human appeal is powerful. It may be pointed out that they abound in human appeal because of their life-like situations and their human emotions. Shaw is slightly unconventional in his representation of these things. Yet one will

5. "Sartorius is absolutely typical in his unconscious villainy. Like my critics, he lacks conviction of sin." "Widowers' Houses", Independent Theatre edition, 1893, pp. 117-8.

6. Our Theatre in the Nineties, Vol. I (Constable, London, Reprint, 1954), pp. 46-7.

Cf. ".....the obvious conflicts of unmistakable good with unmistakable evil can only supply the crude drama of villain and hero, in which some absolute point of view is taken, and the dissentients are treated by the dramatist as enemies to be piously glorified or indignantly vilified. In such cheap wares I do not deal. Even in my propagandist plays I have allowed every person his or her point of view, and have, I hope, to the full extent of my understanding of him been as sympathetic with Sir George C'ofts as with any of the more genial and popular characters in the present volume." Preface to 'Plays Pleasant' p. vii.

7. Some critics like Maurice Colbourne made attempts to hunt Shaw in his characters but with uncertain results. Their success or failure is comparable to that of those critics who have endeavoured to trace Shakespeare in his characters.

have to admit that the Shavian characters excite our interest no less. One of the most obvious reasons here is that they are revealed in a series of surprises. All their qualities are never given out in the beginning ; they remain talking before us, and reveal themselves at the most unexpected places. We are never sure what they might do or say next ; beforehand, "you never can tell" anything regarding them on this score. In sustaining our interest in and curiosity for the characters, the importance of the surprise-element cannot be over-stated. "What next ?" is a question that has an unflagging interest for a child as well as an aged being.

These surprising revelations of the characters seem to lend a semblance of dynamism. We feel as if the characters were not static beings. The suddenness of their emotional reactions, the swift changes from one mood to the other, and the consequent element of the 'unexpected' make them highly mobile beings.⁸ Their static character is concealed behind this mobility and we feel as if we were in the midst of living and moving human beings.

The main reason for their appearance as human beings is, however, somewhere else, and needs some probing. In the olden drama of story and plot, the characters acted and reacted upon their circumstances. They failed or succeeded in their endeavour. They had qualities which faintly resembled ours ; and they were in the circumstances which also bore some resemblance to our own. In all these the semblance was life-like enough "to create that willing suspension of disbelief which constitutes poetic faith" ; and we almost unconsciously identified our personalities with those of the 'dramatic personae'

Thus in a sense we ourselves were the actors in the olden drama and hence its human appeal. In Shaw also the human appeal is there but the method of conjuring it up is different.

It is almost a truism to say that man is a bundle of discrepancies. He says one thing but feels another. There is also a wide gulf between his precept and his practice. The reason is that we have socially accepted many ideals which have nothing to do with our individual and instinctive realities.⁹ These social currencies have the sanctity of time and tradition. Let alone questioning them, the common man never feels like even doubting them. Most of these lie in the

8. "Mr. Shaw's Characters", 1907, in "Shaw" by Desmond MacCarthy (Macgibbon's Kee, London, 1951), p. 6.

9. "Ideals and Idealists" in "Major Critical Essays" (Standard edition, Constable & Co., Ltd., London), pp. 25-31.

unconscious region of our minds, and have become our habits and our second nature. Only in the moments of intense introversion do we realize their illogicity. Even then, however, we do not make a clean breast of it because of our morbid dread of society on the one hand, and of our own vested interests on the other.

All these facts have created many burning problems in society. With the sincerity of a great artist, Shaw reveals this unconscious region which in its opposition to the so-called 'reality' has come to be the fountain-head of this mischief. His characters talk not only from their conscious minds but also from their conscious selves and we see our image in them.¹⁰ It seems then, as if we ourselves were standing on the stage. In this posture, our skin does not hide our thoughts and feeling. The footlight seems to X-ray us and we stand there as transparent beings. In the olden drama, we watched ourselves struggling, failing or succeeding. In the Shavian play we watch and hear our deepest selves talking on the stage. In the one, it was our action, and in the other it is our own self with all its Protean manifestations, that is our main interest. Both these avenues lead to a greater self-knowledge and a better self-understanding. The methods may be different but none can deny that the Shavian technique has as much of human interest as that of the olden dramatist.

All this is not a figment of my imagination. It is evident from the usual reaction that a Shavian play has invariably aroused. In general a common man is like an ostrich with regard to discrepancies between his ideals and actual conduct. Playing hide-and-seek with his conscience, he pretends that all is right with his world. But when Shaw forces him out of his covering to see the rotten state of his Denmark, he stands up shocked and calls the dramatist names in self-defence. His angry vituperation or rationalized criticism is a proof of the fact that the playwright has unerringly hit the target.¹¹ If the man has however not wholly bound himself in the shell of Victorian prudery, and is endowed with some sense of humour, he laughs, but this laughter is often at "the other side of his sleeve."

10. The Shavian characters often give vent to scandalous ideas shocking to the orthodox morality and respectability. There is nothing unusual in this. In ordinary life, when we are in clash with the ideals, our first reaction is often anarchic, and only with effort and time are we able to silence our conscience to fall in line with the orthodoxy.

11. I am sometimes tempted to wonder, for example, whether the objection to the Epilogue of 'St. Joan' in the name of unity is anything more than the desire to avoid the shocking painful reality that not many years ago we murdered Lincoln and Gandhi. As I am not a psychologist capable of proving this, it should be treated as nothing more than a bone to chew. The reactions to "Widowers' Houses" and "Arms and the Man", however, were obviously defensive measures.

Whatever be the reaction, it is certain that Shaw has brought the unpleasant truth before the footlight. By all this we understand ourselves and our world better, although we may be bruised in the process.

It is said that the understanding thus given is lop-sided. Shaw has revealed only the seamy side of life and thrown the ennobling emotional aspect to the four winds.¹² Shorn of the epithets of ethical value, this kind of criticism boils down to the point that Shaw is only intellectual, and not emotional in his approach to life. To pay back the critics in their own coins, the criticism is itself lop-sided. If we look into a major Shavian play we find a strong under-current of passion.¹³ No doubt, this passion is not for the things dear to the romantic heart.¹⁴ For the things cherished in romanticism, the Shavian characters are seldom or never emotional; and when they are, they generally appear foolish. This under-rating of the romantic emotion seems to have hurt many people. Not getting what they expected, *i.e.*, the usual variety of romantic emotions, and getting what they never expected, *i.e.*, the depreciation of romance, they have often flared into anger and refused to understand the Shavian point of view. The playwright has seemed to be perversely hurting them and rubbing brine on the green wound. Naturally enough, he was called an eccentric cynic and many other similar things.¹⁵ This was the staple of early criticism on Shaw. Now he has become an accepted classic and he once more stands in the danger of being shelved (this time respectfully) without being understood. Let us see if there is any basis for the 'natural morality' of his characters, because if there is any, it will only account for their human appeal.

12. The usual complaint of the critics, writes Shaw, is "that my talent, though not unentertaining lacks elevation of sentiment and seriousness of purpose." Preface to *Plays Pleasant*, p. XVIII.

13. ".....not for a moment will you find in my plays any assumption that reason is more than an instrument. What you will find however is the belief that intellect is essentially a passion and that the search for enlightenment of any sort is far more interesting and enduring than, say, the sexual pursuit of a woman by a man" "Mr. Shaw on Mr. Shaw", *N. Y. Times*, June 12th, 1927, sec. VII, p. 1.

14. Actually the tendency of Shaw's dramas was not towards passion as such but towards ideas that became impassioned things in his hands. "Shaw simply made ideas into passions of the mind."—"Shaw and the Nineteenth Century Theater" by Martin Meisel, (Pub. Princeton University Press—1963), p. 434.

15. "They can find no coherent thought or sympathy and accuse me in various terms, of an inhuman and freakish wantonness; of preoccupation with the 'seamy side of life'; of paradox, cynicism and eccentricity, reducible as some contend, to a trite formula of treating bad as good and good as bad, important as trivial and trivial as important, serious as laughable and laughable as serious and so forth." Preface to *Plays Pleasant*, p. XVIII.

We shall begin with the stock situation of romantic literature—Love between a man and a woman. Shaw says that the so-called higher is a stultification of reality.¹⁶ Given a bit of dispassionate consideration, the view does not seem as bizarre and false as it appears on the surface view. Taking the romantic stories alone we find that the 'high' lovers do not rest till they are licensed for physical consummation on the altar of marriage. Let the testimony of Sergius that Platonic love is a 'very fatiguing thing' be discounted, for he is a Shavian child. But how about the love-stories of Romeo and Juliet, and Antony and Cleopatra? Had it been an altogether spiritual affair, they might have contented themselves with mere loving Platonically and refrained from the suicidal step. This is no cynicism: it is a sober truth. Silvius is never contented with mere loving; he must have his Phebe also for the proper gratification of his love.¹⁷ In the absence of the physical consummation, the lover feels disappointed emotionally, mentally, and physically. The glorification of sex, then, appears to be another instance of the play of hide-and-seek with our conscience. If Shaw has shown this reality, he has done a signal service to the general understanding of mankind by tearing the radiant veil of romance which has concealed this reality for long. The love-scenes that we find in Shaw are not altogether improbable or impossible. On the contrary, they are the realities in quite a number of lives.

But it might be asked, "How about the filial emotions associated with mother and father, and the fraternal emotions for brother and sister?" Shaw depicts even these in a scandalous way. Well, if we consider our own lives, we shall rarely find ourselves oozing with these sentiments. Once in a blue moon we may feel them and make a show thereof but in the work-a-day life we are never conscious of these emotions and sentiments. Habits safely guide our conduct. However, when something goes wrong with us and we are thought to be going astray, then instead of making a clean breast of the whole

16. Shaw has made many such statements. Here follows a sample passage in which he has argued out his view. "Love as a practical factor in society is still a mere appetite. That higher development of it which Ibsen shows us occurring in the case of Rebecca West in *Romersholt* is only known to most of us by the description of great poets, who themselves as their biographies prove, have known it, not by sustained experience, but only by brief glimpses. Dante loved Beatrice with the higher love; but neither during her life nor after her death was he 'faithful' to her or to the woman he actually married. And he would be a bold bourgeois who pretends to a higher mind than Dante."—"Major Critical Essays" (Standard Edition, Constable & Co. Ltd., London, Reprint, 1955), pp. 35-6.

Cf. Stevenson's views as given in his celebrated essay "On Falling in Love" in *'Virginibus Peurisque'*, Reprint, 1943 (Macmillans), p. 28.

17. "As you Like It" by Shakespeare.

thing, we fidget and do our best to conceal the reality from the censoring gaze of the elders. When subterfuge and concealment prove abortive, then instead of bending our knees penitently we grow arrogant and insolent, for generally we have no heart to condemn ourselves.

The wilfulness and selfishness that characterize us in our domestic life are all the more marked in our social relations.¹⁸ Posing as thorough ladies and gentlemen, we are only pious humbugs at best and blackguards and scoundrels at worst. Like that double-faced god Janus, we also have two faces—the one public and the other private. Respectability is only a mask to conceal greed, vanity, hypocrisy and the like. These passions are in “the widest commonality spread.”

Now it is in the fitness of the things that the artistic characters must display these somewhat ‘instinctive realities freely without the inhibitions of our morality. The Shavian characters do this self-consciously and become real living beings in the real sense of the term. This is no violation of decorum but a recognized and well-established tradition of art.’¹⁹

Far from being mere automata working according to ready-made morality, they are thus truly human. They may not be passions incarnate but most of them are endowed with great energy and intense vitality.²⁰ This would have been impossible if they had been merely the author’s mouth-pieces. Indeed, they are all individual beings, and no two major characters can be mistaken for each other.²¹ At bottom they may not be very different, swayed as they are all by a few common passions that are universal, yet they

18. Indeed Shaw has caught hold of the fact that human action is motivated neither by piety nor by reason but by will whose duty is first to self, and next to anybody else. All our reason is abused to conceal this fact by rationalizing or irrationalizing according to the need of the circumstances. See for a detailed discussion “Major Critical Essays” (Standard Edition, Constable & Co, London, Reprint 1955), pp. 16-24.

19. “Neither have I been what you call a representationist or realist. I was always in the classic tradition, recognizing that the stage characters must be endowed by the author with a conscious self-knowledge and power of expression, and as you observe with genuine penetration, a freedom from inhibitions which in real life would make them monsters of genius. It is the power to do this that differentiates me (or Shakespeare) from a gramophone or a camera.”—“Mr. Shaw on Mr. Shaw”—N. Y. Times, June 12th 1927, sec. VII, p. 1.

20. Commenting on Shaw, W. H. Auden writes, “His plays are a joy to watch, not because they purport to be concerned with serious problems, but because they are such wonderful displays of conspicuous waste, because the energy shown by any of his characters is so wildly in excess of what their situation requires that if it were devoted to anything ‘worthwhile’ they would wreck the world in five minutes.”—“The Fabian Figaro” in “George Bernard Shaw—A Critical Survey”, ed. Louis Kronenberger, (New York, 1953), p. 156.

21. “Shaw” by C. E. M. Joad (Victor Gollancz, London, 1949), pp. 90-1.

are marked-off from one another by their individual idiosyncrasies. And if the satire Shavian gallery is viewed, what a variety of vividly drawn portraits from practically all walks of life is seen. One sees a cross-section of the modern world.²² It is this portrayal of vital living individuals with universal characteristics, and this image of man's deepest self mirrored in them that will keep Shaw immortal for generations to come. His important plays imbued with this human appeal will disallow him from being dated. He will be "not of an age but for all time."

22. "Mr. Shaw's Characters"—1907, in 'Shaw' by Desmond MacCarthy Macgibbon & Kee, 1951, pp. 34.

THE RISE OF MARKETING—AN EVOLUTIONARY STUDY

NARENDRA K. SETHI, PH.D.

Evolution is a subtle process, involving a series of changes with both growth and development ; creativity and innovation ; and general adaptability to the varying socio-economic and cultural conditions. An effort has been made in this paper to show that marketing has now evolved into the most important single business function. The reason why it has become so is due to various changes which have occurred in business strategy and structure in the United States, as well as the inherent ability of the Marketing-System itself to adapt to these changes over an extended period of time.

Business Historians believe that in the earlier stages of business evolution, it is the productive resourcefulness of an economy which distinguishes itself as the most significant factor in the business system. As the economy advances towards increased industrial development, the emphatic force is no longer the productive strategy but the ability to perform the marketing operations extensively and strategically. This becomes still more acute when the competitive edge of the economy assumes a keener perspective. Therefore, it is hypothesized that the more advanced an economy is, the more emphasis it will place on mass marketing and on its related distributive functions.¹

Peter Drucker has pointed out that two most important factors in business success are Innovation and Marketing, and it is through Marketing that Innovation takes place.² Among the various factors which have made marketing supreme in the conduct of American business enterprise, we can specify the following major factors :

1. Growth of Transportation
2. Receding Geographical Frontiers
3. Technological Growth and Mass Production
4. Sophisticated Consumers and their Changing Demands
5. Increasing Economic and Profit Perspective
6. Role of Communications Media
7. Complex Distributional Mechanism
8. Socio-Educational and Cultural Variables

¹ The views of W. W. Rostow are significant on this score.

² Cf. *The Practice of Management*, New York ; Harper and Bros., 1955.

GROWTH OF TRANSPORTATION

The railroad made it physically possible to distribute goods over a continent, and it also reduced the cost of transporting goods while at the same time it greatly increased the speed and scheduling of deliveries. The first railroad in America was built in 1830.³ Edward Atkinson has estimated that the transportation costs of goods reaching New York declined 36.6% of their value in New York in 1869 to 17.9% in 1883.⁴ Furthermore, the railroads changed marketing methods in many ways. For example, they led to the development of interior wholesalers, inland and away from sea and river ports; and later to the development of local wholesalers in "county seat" towns through the country. This also led to a great increase in the number of travelling salesman (often called *drummers*).⁵ The railroads made possible much faster and more frequent mail service. This in turn instituted national circulation of periodicals and nationwide advertising. Mail order selling also received indirect encouragement by this. Montgomery Ward got the idea with the completion of the Union Pacific Railroad in 1869, but he did not get his mail order house started until 1872. The completion of the transcontinental railroad caused George Francis Gilman to adopt the name "Great Atlantic and Pacific Tea Company" for his stores.

THE FRONTIERS EXPANSION

America has always been the land of receding frontiers. With the increase in territory, the market grew both intensively and extensively. Population growth was also a marked feature of the American business structure in the early days. With the huge volume of available land and increasing emigrants with wide population-mix, growth in distribution-mechanism was an inevitable outcome. Some department stores came into operation in the 1850's and 1860's. Although the itinerant merchant or Yankee peddler as he was called, who visited markets throughout the country selling to the people in their homes, gave way to the established stores as the population became more dense, many wagon retailers operated within cities during the period between 1850 and 1900. After 1900, stores started transacting business by telephone-delivery-credit system. After 1920's, chain stores grew phenomenally. The 1930's saw the growth of the super-marketing in the American market-economy. After the

³ P. D. Converse, H. W. Huges, and R. V. Mitchell, *Elements of Marketing*, Englewood Cliffs, N. J. : Prentice-Hall, Inc., 1965, p. 23.

⁴ *Distribution of Products* New York : G. P. Putnam and Sons, 1885.

⁵ Edward P. Briggs, *Fifty Years on the Road*, Philadelphia : Lyon and Armour, 1911.

world war, the Discount Houses came into great prominence. Currently, the suburban shopping center and the "one stop" marketing are in vogue.

TECHNOLOGICAL GROWTH

In the period between 1850-1900, innovations like electricity, telephone, and telegraphs were immensely helpful in directing the growth of distribution, and in opening up new avenues for the progress of marketing. Similarly, in the period between 1900-1920, innovations like internal combustion engine, automobile assembly line, and moving picture were of great significance to the marketing aspects of the industry. In the recent years, the rise of trucking, communications media, gadgets, and other related innovations have encouraged the marketing tempo.

2. CONSUMER SCENE

The American consumer has always aspired for newer goods, better goods, and for enhanced quality. Moreover, competition has also been a strategic factor in improving the quality of products available to the American consumer. The dress, foods, luxuries, necessities and pleasures have more variety now, and the consumer has also the means, both economic and psychological, to fulfil these needs. The technology has also joyously kept pace with the changing needs and desires of the consumer, with the result that marketing has continuously received additional impetus and support from the consuming society.⁶

ECONOMIC SCENE

The period from 1860 to 1900 saw what was perhaps the most rapid rate of economic development in the American history.⁷ Real per capita income increased 103% in the 30 years from 1869 to 1899, in contrast to an increase of 67% in the 30 years from 1929 to 1959. Industrial development proceeded so fast by 1880 that America entered a genuine buyers' market and the main problem of business switched from production to selling. During the period from 1860 to 1900, the cost of marketing also declined faster than the cost of production. Thus, the overall cyclical and absolute economic growth had much to do in making marketing the pivotal function of the American business enterprise.

⁶ The writing of George Katona, Vance Packard, and Alfred R. Oxenfeldt bear ample testimony on this statement.

⁷ Converse *et al.*, *Op. Cit.*, p. 26.

COMMUNICATIONS STRATEGY

The rapid rise of mass media like radio, television, and magazines has exercised a profound impact on the growth of mass marketing, merchandising, and distribution. It also effected all types (and kinds) of advertising, and the related promotional tools of marketing. In the closing years of the 19th century and the early years of the 20th century, one promotional tool which was highly acceptable, was the use of trading stamps, premiums, and prizes. Similarly, the late 20th century saw a phenomenal rise in mass marketing and communications media. The advertising industry itself has surpassed the magic \$10 billion annual business, and has practically become synonymous with modern American social values.

DISTRIBUTION-PATTERN

The wide dispersion of land, increase in population, rise in consumer goods, competitive merchandising, refrigeration facilities, transportation revolution, credit ease, and "Marketing-Concept" etc., are the major reasons which have caused a great change in the distribution-pattern of the American marketing economy over the years. From the wagon peddler and the Yankee merchant to the magic mile shopping center, discount houses, chain stores, automatic merchandising is indeed a far cry. Today the whole area of marketing logistics is based on providing the consumer with the right thing, at the right time, and at the right place. After the Second World War, international competition and increased domestic prosperity have also been major contributory factors in the streamlining of marketing distribution in the country's economy.

SOCIO-CULTURAL FACTORS

All the above reasons would have come to nought if the American consumer was not educationally, socially and culturally conditioned enough to accept, sustain, and encourage this marketing upswing. The rise in educational facilities and cultural opportunities made him demand more and more out of life. He made a deliberate effort to equip himself with books, records, and other known symbols of cultural awakening and interest. Furthermore, the arts of gracious living also required him to accept marketing and whatever goes with it, as important things of modern life. Krooss has made a valid distinction between "standard" and "level" of living,⁸ and this dichotomy has also pushed the frontiers of marketing.

⁸Krooss, Herman E., *American Economic Development—The Rise of Business Civilization*, Englewood Cliffs, N. J. : Prentice-Hall, Inc., 1966,

A word about the various legislative measures in marketing is also appropriate here. Legislations like *Price Floor Laws*, *Resale Price Maintenance*, and *Robinson-Pitman Act* were instrumental in making marketing executives conscious about the strategic implications of their policies, and generally encouraged them to compete in an ethical way thus leading up to a more marketing-conscious nation.

CONCLUSION

We have observed that the role of Marketing has become a pivotal one, indeed—one which has strong functional impact on all sectors of the economy. The rise of marketing was a marked feature of the period since late 19th century, and since that time, the rise has been phenomenal. Transportation growth, population increase, technological progress, consumer motivation, economic rationale, communications rise, distribution growth, and cultural awareness have been the major reasons for making marketing significant in the economic fiber of the American nation.

THE FALL AND RISE OF ARISTOCRACY

ANDREW CORVIN-ROMANSKI, B.A.

“One man is worth more than ten thousand,
if he is Great”—Heraclitus

We usually describe as an aristocrat a nobleman, possessing an ancient pedigree, although nowadays this term is often employed in more liberal sense, and even certain American families lay half-serious claims to aristocratic origin. From another point of view, an aristocrat is a believer in aristocratic ideology, presupposing an elitarian type of government.

Various forms of government undergo continuous evolutions, fall and rise. Some of them, for instance the theocratic state, appear to be definitely relegated to the attic of History. Regarding aristocracy as a similar anachronism, however, would indicate an incorrect conception of its genesis and mission.

The basic tenet of the aristocratic society is unassailably logical: if individuals A and B have proved valuable characteristics, they should be rewarded and placed above persons lacking in such qualities, so that their descendants might render further services to the community. Unfortunately, practical difficulties immediately arise. What are valuable characteristics?

In the field of domestic animals' breeding we can easily answer this question: the racing horse's speed, the cow's yield of milk, etc. The problems of human breeding are infinitely more complex: a brave soldier may be a sadist, a prominent artist a pervert, or a beautiful woman an idiot. The winning of knighthoods and titles frequently depended on the commission of deeds, or perpetration of crimes, which assuredly did not prove one's superiority. Besides, there was no scientific check that the exclusiveness of unnatural selection, which is the corner stone of aristocracy, would be preserved through generations. Belts of chastity guaranteed nothing.

The Chinese took cognizance of these flaws of the aristocratic system, and the hereditary Chinese nobility lost its power some two thousand years ago. The Empire was ruled by mandarins, rising in bureaucratic hierarchy by passing examinations, whose subject-matters were often barren, for example calligraphy or recitation of

hoary aphorisms. The social climate thus generated was adverse to empirical thinking and free enquiry.

The Chinese, having forthrightly and completely abandoned the selective breeding of men became incapable of progress, their civilization fossilized and fell prey to dynamic alien forces—European, Japanese, finally Communist. The latter movement acquires more and more aristocratic, elitarian features, enabling it to proceed from one victory to another. Nowhere else in the world, except in the U.S.S.R., do the ruling class and scientists enjoy a standard of living and privileges so much higher than ordinary people. (Milovan Djila reported analogous developments in Yugoslavia). Hence there is only one step to selective breeding of citizens in accordance with Lenin's dictum: "The socialist theoreticians, foreseeing the formation of classless society, visualized different men than those existing to-day". Communist reliance on the Pavlovian technique of conditioned reflexes in their propaganda, brain-washing and intolerance of any other philosophy, or religion, indicates consistent implementation of Lenin's opinion. The notion of "classless society," of course, has a specific meaning in Communist jargon, denoting the elimination of individual owners of means of production, but never democracy.

Insofar the process of building aristocracy took place unscientifically by trial and error methods. The aristocracy, sooner or later, ceased to serve the whole community, became parasitic and condemned to extinction, sometimes physical as in Russia, or merely political as in England, where the former ruling class entered into a state of voluntary liquidation, like a group of bankrupts. Aristocracy, indeed, requires sound financial foundations in order to fulfil its mission. "Leisure is essential to wisdom," wrote Plato, "which will therefore not be found among those who have to work for their living, but only among those who have private fortunes and are relieved from anxieties as to their subsistence." Let's add, however, that leisure assists creative efforts when at the disposal of the élite, but the shortening of the working week of the masses has not resulted in flourishing of wisdom yet.

Menenius Agrippa expressed the aristocratic idea comparing an elitarian state to a human body in which the common people are hands and feet, and the nobles are the belly. The people, forgetting the condition of their well-being, might accuse themselves of folly and the nobles of uselessness, for the poor spent their lives in labour so that others, who seemingly did nothing, might benefit from it. But

there was a secret circulation of substance in the body politic, and the focussing of all power in the few was the cause of nutrition and prosperity for the many.

Agrippa's simile would have been more convincing, had he used the word "brain" instead of "belly". When the aristocracy really becomes only a "belly," it falls and the nation, amusingly, discovers or re-discovers the democratic ideology. Amusingly, because democracy was supported by slavery in ancient Greece, Republican Rome and the United States before the Civil War, or on exploitation of colonial peoples by England, France, Holland and Belgium. Democracy was too expensive a toy to be exported.

The most recent discovery of democracy has been made in the XVIII-th century and summed up by a slogan "liberté, égalité, fraternité". The Declaration of the Rights of Man and Citizen gives a cautious and muddle-headed definition of freedom: "Freedom means doing everything which does not harm others". A consistent application of this principle would prohibit competition in politics, commerce, professional activities and art, *i.e.* would stifle not only freedom, but all manifestations of social life.

Absolute freedom is obviously impossible, but the greatest attainable liberty constitutes a par excellence aristocratic, anti-democratic product, because the scope of freedom which the society grants its members depends on their qualifications to make intelligent and responsible use of their rights.

The concept of democracy contains two ideas: equality and freedom. Far from being complementary, these ideas are continually at war and any attempt to effect a compromise between them leads to narrowing of everybody's freedom of action to such limits which can be safely allowed the least trustworthy and stupidest individuals. Furthermore, freedom as an abstract notion is illusory. It must be always freedom from something. Freedom from want in a welfare state brings about tyranny of bureaucrats and excessive taxation, which discourage the best members of the society from making creative efforts; thereby hurting the interests of the whole community; freedom of the Press may lead to character assassination; freedom of trade sometimes culminates in formation of cartels, therefore destroying freedom of trade. Such examples could be multiplied ad infinitum.

Every government promulgates laws intended to preserve balance between various freedoms. The development of our ever more complicated civilization is accompanied by proliferation of laws

aimed at protecting freedom and rapid shrinking of freedom itself. This trend can be reversed by recognising the fact that freedom and democracy are incompatible. Only the aristocratic principles of the elitarian system ensure the greatest freedom for those, who are superbly trained to use it.

It is noteworthy that aristocracy invariably fought for freedom. Aristocracy won Magna Charta, aristocracy gave parliamentary institutions to Poland, aristocracy organised the Fronde in France, aristocracy beheaded a Doge of Venice, who planned to usurp dictatorial power.

The fawning aristocracy of Louis XIV or Nicola I has been already defeated, crushed by the might of the State, temporarily represented by kings and emperors.

The second cardinal tenet of democracy is the would-be equality of men. It is a demagogic slogan, inflaming witless rabble, but utterly inconsistent with logic.

Although the evolution of democratic mysticism could be traced through millenia, present constitutional laws of the Western world are mainly inspired by rationalistic theories of the XVIII-th century.

The contemporaries, whose knowledge of eugenics was practically nil, presumably believed in their own egalitarian propaganda. Lamarck (and Stalin's protégé Lysenko in recent years) declared that acquired characteristics can be transmitted by inheritance from one generation to another, than human development and achievements depend on enviromental conditions, while Owen saw the source of every evil not in any inborn inadequacy of human beings, but their upbringing. According to Owen, people are entirely the products of environment.

Fourier went further and conjured a somewhat weird picture of the man bred by perfected democratic society : he would, in course of time, become equipped with two members of great value—a handsome prehensile tail having an eye at the end, and an invisible proboscis, which would enable its owner to perceive etheric undulations and to get into communications with the inhabitants of other planets.

The dream of improving the human race within the framework of the democratic system is not entirely dead. A former Premier of Burma, U Nu, thus envisaged an egalitarian society : “ . . . many branches of knowledge such as relativity, eugenics, quantum theory, laissez-faire, surplus value, utilitarianism, geo-politics and so on . . . will be within easy reach of our cow-herds, cultivators, hewers of wood and drawers of water.” This is a splendid vision, but still

lacking in truly democratic spirit, because we are not told of cows participating in discussions on relativity, quantum theory, etc.

Lamarck had certain excuses for his erroneous ideas, because he witnessed the moral and intellectual decay of a large percentage of aristocracy as well as outstanding attainments of men, for instance Voltaire, who were not aristocrats. Lamarck's fault lay in his inability to differentiate between aristocracy, which existed during his life, and the aristocratic ideology.

The absurdity of the dogma that "all men are created equal" became soon evident, and attempts have been made to amend it : although men are not created equal, they should have equal opportunities in life, *i.e.* opportunities to rise above their co-citizens. What kind of opportunities ? If pecuniary, that would mean integral Communism, which even the Bolsheviks have not tried to introduce. Then perhaps scholastic ? American striving in this direction leads to over-production of semi-literates by thousands of colleges (where one's academic distinction may depend on proficiency in playing baseball), and lowering the standard of tuition to the democratic level of the least talented students.

Let's finally deal with the legend of equality before the law, which constitutes denial of justice. Since people are unequal in every respect, why should they be treated identically by the courts ? In fact, they are not treated identically : for instance, lack of education of an offender is usually regarded as a mitigation of guilt. Conversely, it would be logical to bestow special legal privileges upon the élite.

The apologists of democratic mysticism, trying to reconcile and explain the contradictions of this social religion, resort to desperate mental acrobatics, equivalent to attempting to prove that a pound of diamonds and a pound of excrement represent the same value, because their weight is identical.

The subject of democracy, however, is so emotionally explosive that its rational discussion ceases to be possible. It is an insult to call someone an enemy of democracy, although the champions of democracy are incapable of saying, without bogging down in a morass of platitudes, what do they champion.

No amount of sophistry can justify a system giving theoretically equal status to people unequal from the standpoint of their hereditary characteristics, talent, education, will, power, and wealth ; yet the vehemence with which men express political or religious beliefs stands in inverse ratio to the degree to which these beliefs are susceptible to proof. The democratic ideology, therefore, does not

spring from coherent thinking ; it springs from psychological needs of the mob, its profound, sub-conscious awareness that Equality does not exist, its envious desire to alter this state of affairs by imposing on society legislative appearances of equality. The cult of masses emanates from a man's fear of himself, search for a communal soul, and avoidance of creative friction. This system, however, causes nationally endemic neurasthenias, because every law, intended to equalise accidental inequalities of birth or intellect, accentuates inequalities of abilities. Democratic leaders encourage the illusion of those condemned to inferiority by the hope of a Utopia in which all inequalities will be levelled out. They conceal from their dupes the melancholy fact that everything which tends to even out the accidental advantages of birth only throws into sharper relief the inequalities of natural endowment, inequalities which are not basically affected by schemes for the physical and educational improvement of the masses. Property can be redistributed, but no parliament can redistribute the birthrights of brains, of physique or of charm.

Even mad Shigalov,—Dostoevsky's "The Possessed"—understood that the process of democratising the society must be tantamount to destruction of higher human qualities, and introduction of ultimate slavery. Everybody belongs to all and all to everyone," Shigalov proclaims. All are slaves and equal in their slavery. To begin with, the level of education, science, and talents is lowered. A high level of education and science is only possible for great intellects, and they are not wanted. The great intellects cannot help being despots and they've always—according to Shigalov—done more harm than good. They will be banished or put to death. Cicero will have his tongue cut out, Copernicus will have his eyes put out, Shakespeare will be stone,—that's Shigalovism. Slaves are bound to be equal.

A true democrat, consequently, hates a brilliant, unconventional man to a greater extent than he hates an aristocrat or a millionaire, which is particularly obvious in primitive countries such as Australia, or in concentration camps, where the common suffering of the inmates glaringly stresses intellectual and cultural inequalities, filling the rabble with a resentment of the élite bordering on psychosis. For democracy is not liberal, demanding conformism of the individual, demanding his adoption of the majority's customs (even when those customs, in a given milieu, may require the monotonous usage of obscene language, or consist in uncouth table manners), demanding his acceptance of its categories of thinking, *i.e.* not thinking. "Where

everybody thinks alike," said Walter Lippmann, "nobody thinks very much."

Till now, however, democracy could, just as aristocracy, fall and rise, it could do so in the epochs of Caesar's phalanges, Swiss archers, Napoleon's cannons, and Hitler's flying bombs. To-day exact sciences have outdistanced sociology so much, that democracy is doomed ; our complex technical society depends on the discoveries and work of the élite, which is ruled by the mob, representing mere strength of numbers and utterly lacking in intellectual discipline to subordinate its emotions to whatever little brain power it possesses. This anomaly may last for some time longer, but every new invention brings closer the end of the present social structure.

The mob, naturally, does not rule directly, but selects leaders who govern on its behalf, thus producing sufficiently catastrophic results, because the mob is guided by feelings, not rational considerations, expecting from its politicians the attributes of comedians, rather than those of statesmen. A successful politician must be a mirror in which almost everybody can see his reflection, he must conduct his official functions and often private life in accordance with the dictates of public opinion,—the opinion of ignorant and immature majority. To quote Hegel, nevertheless, "he who does not understand how to despise public opinion, as it makes itself heard here and there, will never accomplish anything great." Nor will he ever get elected to a public office in a democratic country, unless his fellow citizens are overwhelmed by a paroxysm of blue funk and reject democratic showmen for the sake of aristocratic statesmen. Churchill was a despiser of public opinion in the thirties, when he urged resistance to Hitler, although most Englishmen favoured appeasement. So was de Gaulle during the years he had spent in political wilderness. So was MacArthur, probably the greatest American that ever lived, whose advice—if followed—would have prevented the present, hopeless imbroglio in Vietnam.

The question arises whether it is wise to wait for the hour of crisis before entrusting the reins of government to exceptional men, whether it is wise to grant equal electoral prerogatives to unequals. We go to doctors when we are sick. We do not go to butchers first and ask doctors for help only when the butchers had failed in their operations on us.

The critical attitude to democracy formed part of Fascist ideology, but Fascists failed to draw proper conclusions from their analysis of democratic shortcomings ; besides, they opposed not only demo-

crazy, but also aristocracy and freedom. Hitler, erroneously interpreting Nietzsche,¹ undertook an experiment in breeding super-men, but he was bound to fail, because the experiment was based on Rosenberg's false theory, considering the German nation superior to others and designed to preserve the purity of the Germanic race. In the first place, "pure" races do not exist. In the second place, there is no evidence that the average German is superior to the average American, Pole or Jew.

The racist and aristocratic doctrines, therefore, are diametrically opposed one to another. The triumph of the aristocratic ideology appears inevitable, because social logic makes it inevitable (just as economic logic makes it inevitable that rare uranium costs more than common iron), but selective breeding of human beings does not pre-judge in any way whatsoever the system which it will germinate.

If Communists take the lead in the field of selective breeding, we can rest assured that the gloomy prophesies of Aldous Huxley in "Brave New World" or George Orwell's in "1984" will be fulfilled, because modern eugenics is a double-edged sword, which can serve constructive or destructive purposes, which can serve humanistic or anti-humanistic goals. The purport of totalitarianism has been defined by Mussolini, who announced that "an individual means nothing, the society means everything." This notion is patently devoid of reason, because if an individual meant nothing, then society, being a group of individuals, would also mean nothing, but the philosophic absurdity that often marks general beliefs has never been an obstacle to their success. Indeed the success of such beliefs would seem impossible unless on the condition that they offer some mysterious absurdity.

The selective breeding implementing a totalitarian outlook would unavoidably sweep away our cultural heritage, put an end to love and family life, deprive people of their ability to create or comprehend art, developing a race of soulless geniuses ruling a mass of slaves. The Chinese communes are a crude pre-view of this nightmare. The slaves are not yet sufficiently docile and the geniuses sadly conspicuous by their absence, but instruments of terror and brainwashing

1. Nietzsche points out two reasons for the success of aristocratic society. One is that the aristocrat stands at a distance from other men, and because he surveys events from above he can measure the possibilities of the situation.

The other reason is that he is an innovator, who sees when a custom has outlived its days, desires new values for good customs, and ruthlessly exterminates convention.

There was obviously no room for such men under the Nazi regime.

quickly improve their efficiency. Marxist selective breeding must come next. Should the Western world lose the philosophical and eugenistic battle with Communism, such a ghastly society will undoubtedly eventuate and spread throughout the globe. "If you want a picture of the future," wrote Orwell, "imagine a boot stamping on a human face—for ever."

The alternative lies in returning to political forms of the aristocratic system, employing science and based on the dependence of the masses on the élite.

It is obvious that the process of building new aristocracy will entail profound social, constitutional and economic changes. Just as in a commercial company the number of shareholder's votes is proportionate to his investment, so a rational parliamentary system will entrust greatest power to most gifted citizens.

The policy of feeble containment, belated reaction instead of philosophically aggressive action, brought about a continuous retreat of the Democracies before Communist pressure since 1918. The main virtue of democratic system is its weakness, respect for individual rights although not individual talents and susceptibility to non-violent transfer of governmental power, but that does not make democracy less irrational than Communism. Democracy is better than Communism, yet it is not an answer to Communism.

We are standing at the ultimate crossroads of human destiny. The cry *vae victis* has never been truer than in our days, because a defeat would be irrevocable and giving no chance of a return bout. If we logically use our minds, however, we can still win the fight for the minds of others.

AN EXAMINATION OF EDUCATION IN BENGAL BETWEEN 1920 AND 1947

NARAYAN CHANDRA MUKHERJEE, M.A.

Research Fellow, Indian Statistical Institute

The history of the growth of higher education in Bengal between 1920 and 1947 is practically a description of the activities of various agencies like the Education Department, the University of Calcutta and the University of Dacca, the Board of Intermediate and Secondary Education, the District Boards, the Municipalities, District School Boards set up under the Bengal Rural Primary Education Act of 1930, and religious and Philanthropic Societies, which controlled the system of education in Bengal during the period.

For the improvement and modernisation of the system of education and for educational growth and expansion in Bengal various commissions and committees were set up during the said period. The most important among them were the Sadler Commission, the Muslim Education Advisory Committee, the Auxiliary Committee of the Simon Commission, known as the Hartog Commission, Abbott Wood Commission and Sergent Commission.

The quinquennial report for 1922-27 pointed out three classes of institutions in Bengal. Many of the institutions had been directly maintained from public funds, managed by the education department and staffed by teachers who were government officials. Another class had been maintained and managed by local authorities subject to close control and supervision by the Government. The third category, under private management, missions, local committees, or private proprietors, depended on the Government either for grants-in-aid, which gave financial security, and "recognition" which ultimately qualified their student for examinations and government service, or for recognition alone. Regular inspection and submission to rules and regulations governing curriculum, text-book and all details of organisation and equipment had been the conditions of such support and recognition. The provincial Governments had delegated to universities in varying measure the control or partial control of higher education by charging them with the framing of curricula and rules or the recognition of high schools or with both these tasks. These Universities had been the creation of the Government with governing bodies constituted and controlled by Government, aware always of government policy as declared by officials

in their governing bodies, and working always with the possibility of a government vote on their proposed regulations. In the Calcutta University, some academic bodies had won a considerable measure of independence and gradually added to their powers.

Reports on "public instruction" attached ever-increasing importance to the "private institutions" which stood completely outside the state system. They were the hardy survivors of the indigenous institutions or representatives of the early twentieth century growth of nationalism. Their importance was regarded as potential, depending on their ultimate adoption of western methods, and incorporations in the scheme of recognition and inspection rather than functioning on independent lines.

In the course of a convocation address delivered in January, 1917, Lord Chelmsford, the Viceroy, announced the creation of a commission as a necessary preliminary to a constructive policy, and his determination that its composition would insure the consideration of educational problems with an eye to educational efficiency.

The Commission appointed was under the Chairmanship of Sir Michael Sadler, for which reason it was referred to as the Sadler Commission. It included some of the most eminent educators of India and England. Names like Sir Ashutosh Mookherjee, Sir P. J. Hartog, Dr. Zia-ud-Din Ahmad and others on the Commission were most distinguished.

The Commission met in November, 1917, in Calcutta, and after hearing 93 select witnesses and getting written evidence from 412 people, and moreover, visiting a large number of institutions in Bengal, presented a report in March, 1919.

When the report was published, it was at once evident that even though it was concerned with Calcutta University, many of the recommendations were equally applicable to other Indian Universities. The Government of India issued a resolution in January, 1920, summarising the report of the commission.

Immediate results of the Commission were : (1) an act was passed by the Central Government in 1921 substituting the Governor of Bengal for the Governor General as the Chancellor of the University of Calcutta ; (2) the University of Dacca in East Bengal was established. The latter University had been promised by Lord Hardinge in 1912.

Dacca University was planned by a Committee under Robert Nathan, and became a type quite different from what had been the rule in India. It was a unitary residential University. A new form of constitution, which had been recommended by the Sadler Commission, was adopted. Although the new University started during a period of financial distress in Bengal, it made progress from the start under the Chancellorship of Sir Philip Hartog. Departments increased, Laboratories were equipped, and the Library was expanded, so that facilities for original work were provided.

The year 1920 was regarded as the beginning of a steady development of the educational pattern in Bengal. No province had problems exactly like those of Bengal, because Bengal had such high percentage of Moslems, who were notoriously behind Hindus in the matter of Western education. However, there were representative Moslems in the Provincial Government, and these leaders tried to push the education of their co-religionists.

There was a steady increase in the number of pupils throughout the years 1922-1947.

Literacy in Bengal in 1921 was about nine per cent. The Sadler Commission made repeated reference to the weakness of Secondary Education in Bengal. The weakness of the teacher was perhaps the most important factor. The Report on the administration of Bengal, 1922, noted the fact that, of the 12,906 Anglo-Vernacular teachers, and teachers of classical languages in Secondary Schools in Bengal, only 357 had been trained, although 3,392 were graduates.

It was markedly characteristics of the early twenties in Bengal that the educational programme was constantly short of funds. This continued up to 1923, when there was some improvement.

Of all the economic measures adopted during 1923, and 1924, the following deserves special mention : reduction of the staff of government high schools, and colleges, and the sub-inspectors ; reduction in the allotment available for travelling allowances of inspecting officers and also contingent expenses of these officers.

There was serious disagreement on policies in the administration of Bengal, and the Educational Ministry found itself struggling for existence. Finally, in August of 1924, the Educational Ministry was officially dissolved and the Governor assumed control of the Department. A member of the Governor's Council administered Education. It was considered a "reserved" subject in Bengal in spite of the stipulations of the Reforms of Montague-Chelmsford which took effect in 1921.

Two important schemes were revived in 1923 ; the proposal of a teacher-training College at Ballygunge, and also the proposal of Islamia College in Calcutta for Moslems.

The Sadler Commission had made important recommendations for reorganising the University and for establishing a Board to control secondary education. Neither of these projects was taken up in the early twenties, even though most serious-minded educators in Bengal knew that the Sadler Commission had pointed out needs.

A Committee of the University during the latter part of 1924 made proposals for establishing and improving the Post-graduate department of the University, and the same proposals were later put into effect, so that some progress was made in solving University problems.

Dacca University, which had been founded in 1921, was given a recurring grant of five and half lakhs of rupees. The allocation of funds was a boon to education in Bengal.

During the year 1927-28 an additional grant of one and a half lakh of rupees was made by the Government to improve the pay and prospects of teachers.

In January, 1928, a scheme, called a Provident Fund, was introduced to care for teachers in service that were not pensionable according to law. Such teachers were working in special schools. Another item of importance was the fact that a class was introduced in Dacca Farm to give agricultural training to selected teachers of non-governmental schools.

Educational Expansion was checked during the next five years. The economic depression felt round the world. The other cause for change was the recommendation of the Hartog Committee to the effect that there might be a policy of consolidation rather than of expansion in education. This was a policy that came to dominate the official viewpoint between the years 1927-1937.

The Report of the Hartog Committee is an extremely important document of that period. The appointment of that committee on education came about as follows : By order of the Government of India Act of 1919 which put through the Montague-Chelmsford reforms, a Royal Commission on constitutional reforms was to be appointed ten years later. There was much agitation in India to the effect that the constitutional reforms of 1919 were unsatisfactory, so a Royal Commission presided over by Sir John Simon who gave his name to this commission of 1927, was appointed. The Simon Commission was asked to report on the growth of education in India, and was authorised to appoint an auxiliary committee for the purpose.

This Auxiliary Committee on Education was appointed, and Sir Philip Hartog, who had been a member of the Calcutta University Commission of 1917-19, and also first Vice-Chancellor of the newly-founded University of Dacca in East Bengal in 1921, was made president of it.

The complete report of the Hartog Committee was reprinted in the British Parliamentary papers.

It is interesting to note that the Hartog Committee decided to give special attention to the problem of primary education because its condition was far from satisfactory, "due in part to the fact that while much attention had been paid in the past to a consideration of the higher forms of education, the problem of primary education had been comparatively neglected".

This observation had been made successively by the Despatch of 1834, the reviews of education held by the Government of India between 1868-70, the Indian Education Commission, 1882, the Resolution of Government on Educational Policy dated 11th March, 1904, and then again by the Hartog Committee. This meant that in spite of all the schemes for expanding primary education during the last hundred years or so, the problem had not yet been squarely and fully-faced.

The span of comments on education made by the Hartog Committee was immense. The Committee noted that the apathy of the masses towards education had broken down, and that women's education and Moslem education had made decided progress but insisted that these were but one side of the picture. The Committee noted that there was gross wastage and inefficiency in the educational system. Wastage, as mentioned referred to the premature withdrawal of Children from school at any stage before the completion of the primary course. Stagnation referred to the retention of a Child in the lower class for a period of more than one year. Then too, there was comment on the relapse into illiteracy, because the environment of a great majority of Indian after they had left school did not contribute to the retention of literacy.

The fact that secondary education was dominated by the idea that every boy who entered might prepare himself for the University was deplored. The absence of systematic efforts at adult education was commented upon, as was also the inadequate provision of elementary schools.

The Committee stated that, it was of the opinion that the diverse of the Central Government of India from education had been unfortunate. Through the reforms of Montagu-Chelmsford in 1919, the responsibility for education devolved on the various provinces. The committee insisted that the Central Government had an obligation to help education with funds. Furthermore, the Committee strongly objected to the provision that many of the compulsory Education Acts left the initiative of introducing compulsion entirely to local authorities.

Here the recommendations of the Hartog Committee are briefly summarized :

- (1) A policy of consolidation in preference to one of diffusion was recommended to be adopted.
- (2) Four years was the minimum duration of the primary course as was suggested by the commission.
- (3) The standard of general education of primary teachers was required to be raised.
- (4) The curriculum of primary schools was needed to be liberalised.
- (5) Special attention was required for the lowest class in primary schools and determined efforts were needed to reduce the stagnation and wastage that prevailed.
- (6) Rural upliftment work related to the school was necessary.
- (7) Primary education, according to the recommendation of the Hartog Committee was a subject of national importance and wanted Government control to improve efficiency.
- (8) The inspecting staffs required to be strengthened.
- (9) Compulsion in education might be followed after careful preparation of the ground.

Although it was in 1919 that the Sadler Commission had recommended that the University be reorganized and a board be appointed to control secondary education, it was not until 1928 that action on that point begun in earnest in Bengal. Dr. W. A. Jenkins, a Special Educational Officer, prepared a Secondary Education Bill by which the control of secondary education for boys transferred to a special board. He also prepared a Bill for the reorganization of Calcutta University. These two Bills were up for consideration.

Female education made a good stride in 1929. There was a remarkable increase of forty percent in the number of girls attending high schools in Bengal. One factor in this increase was the opening of nine new high schools for girls, but another very important factor was the passing of the Sarda Act.

The Lindsay Commission of 1929 was important. Among the specific recommendations for the province of Bengal, the Lindsay Commission advised consolidation of the Scottish Church College and St. Paul's College in Calcutta without, however, each losing its identity completely. It suggested strengthening the Diocesan College in Calcutta for women, or providing some satisfactory substitute for the work the College was doing. With regard to Serampore College, it advised a more definite division of the Theological College and the Arts College, and strengthening the latter's faculty. An emphasis on the need for research and extension in Calcutta and vicinity was part of the Commission's recommendations for Bengal.

During the year 1929 the rate of increase of attendance in Primary schools went down from the usual 4.2 percent to 1.9 percent because of lack of funds. On the other hand, there was encouraging provision for agricultural education, since classes in agriculture were begun in fifteen high and middle schools under the direction of selected teachers who had been specially trained for the purpose. Physical education received an impetus as the result of grants given to many schools for the purchase of physical apparatus and the acquisition of playgrounds. Another very important development in 1929 was the formation of a single Provincial Text-Book Committee.

A final item was the constitution of an arbitration board by the University of Calcutta. This board had Jurisdiction over non-governmental high schools, and was to deal with differences between teachers and managers of schools. It was a stopgap move, and it was hoped that in due time a board would be constituted to handle all secondary education problem.

Facilities for agricultural education were extended in 1930 by further grants for teachers trained at Dacca by the Agricultural Department, and grants were made for gardens and farms. Increased emphasis was put on the importance of physical education. For the latter, grants of money were allowed by the Provincial Government to selected schools and Madrasahs.

Another important event in 1930 was the introduction of a revised syllabus and revised lists of text-books for secondary schools. In the same year a government committee of fifteen members was appointed to advise on Moslem education in Bengal.

During the same year a new Education Code for Bengal was issued by the Director of Public Instruction. Revised rules for admission and promotion in Government and aided schools came into force in January of 1931. Although many of the plans and rules were more idealistic than practical it was admitted that programmes and plans were a necessary preliminary if any order by progress was to be made in education in the province.

In the year 1930, modern Indian languages were suggested in Bengal as the medium of instruction for all non-language subjects. But such a move was slow to take hold because of traditions. The number of schools and pupils in Bengal made a steady increase.

The financial and economic depression continued, however, and the full scheme of the Primary Education Act for Rural Areas passed in 1930 could not be introduced except in selected areas. Dr. W. A. Jenkins drew up a plan for Mymensing, Chittagong, Pabna, Dinajpur, Noakhali, Birbhum and Bogra. The Boards of these areas agreed to work on the scheme. Dr. Jenkins published a series of very valuable report on girls' and women's education in Bengal besides others on deprovincialisation of government colleges, new rates of pay for subordinate education services, and reorganising the inspectorate offices. These reports, however, were published six years later, namely, in 1938.

Most responsible education officials admitted that the education of women in Bengal was far from satisfactory, and yet little progress was made to remedy the situation.

The question of co-education came up for argument as was pointed out in many reports. The Report on Public Instruction in Bengal for 1932-33 made special note of the fact that for the first time in its history, two girls were admitted to the Hooghly College near Calcutta. The Principal of the College held that co-education was beneficial.

Towards the end of 1932, the Parliamentary white paper containing the proposals of His Majesty's Government with regard to constitutional reforms in India was published. It was, in substance, the recommendations of the Simon Commission. The proposals were far-reaching. As far as education was concerned, it had the effect of emphasising the need for more education, because one of the qualifications for voting was tied up with literacy under the new scheme.

The Department of Education in Bengal made slow but steady progress. The acute economic distress throughout the country, of course, hampered operations. Maps and statistics were collected by the department in 1934 for a general survey with a view to examining the possibility of

consolidation on a large scale. Although institutions of learning decreased during 1934, the number of pupils increased generally.

It had frequently been asserted that the political, economic, and cultural advance of Bengal largely depended on a type of education that might ensure, within a measurable period of time, a standard of literacy in the industrial and agricultural population similar to that which prevailed in the most advanced parts of Europe, and that would alter their outlook on life as to enable them to co-operate intelligently with the Government.

It is significant to note that in spite of all the agitation for mass education, the government report printed in 1936 showed that Bengal used 18.9 per cent of her funds for primary schools and 19.6 per cent for university education. The top-heavy pattern continued.

An education officer, E.A. Biss, had been mentioned a scheme in 1921-22 to provide free primary education in urban and rural areas in Bengal by means of contribution from the Central Government amounting to half the cost, the rest being paid by local bodies.

In the middle thirties, Biss devised a plan, named after him, the Biss Scheme, to be used as a temporary expedient in the case of schools which could not be provided with a sufficient staff.

It might be described as a shift system with the Children attending part of the day. Usually, the older pupils attended in the afternoon. In this way the same teachers took care of almost double the accustomed number of pupils. The plan was followed by five schools in 1933 in Bogra, in north-central Bengal.

Bengal's Department of Education received two lakhs of rupees in the year 1935. The money was used to establish village halls, libraries, playgrounds, grants to Boy Scout and Girl Guide Units and agricultural workshop attached to schools.

Two events affecting women's education took place at this time. The scheme for establishing an Advisory Board for Women's Education in Bengal was sanctioned by the government at the close of 1935. In the beginning of 1936 the Sakhawat Memorial School for Moslem girls in Calcutta was made a government institutions.

Under the auspices of the Minister of Education in Bengal and the Department of Public Instruction, an Educational Week and Exhibition was held in Calcutta at the close of the year 1935. The Provincial Report said that the exhibition was an unqualified success, and that great credit was due those who provided labour and effort to create more interest in the value of education in this manner.

In 1937 Provincial Autonomy was introduced and Bengal assumed both the planning and the financial responsibility for education in its area.

The Sadler Commission appointed in 1917 exhaustively surveyed the whole field of Moslem education in Bengal, but failed to make any recommendations which could effectively solve the problem of Moslem Education in Bengal. Their recommendations, so far as the Muslims were concerned, were confined merely to the representation of the community on the various bodies of the proposed reorganised University.

The position was the same with regard to the proposed Board of Intermediate and Secondary Education, Bengal,

The recommendations of the Commission proposing statutory representation for Moslems on various bodies of the University of Dacca, had no doubt, been given effect to, but the suggestion that selection committees would keep in mind the necessity of appointing an adequate number of Moslems on the teaching staff had hardly been carried out.

The total number of Moslems under instruction on the 31st March, 1922 in all classes of institutions—both public and private—was 880,018, of which 848,288 were in public institutions. The number of Moslim students in arts colleges was 2,175 or 12.8 per cent of the total number of students of all grades, as against 1,155 or 7.8 per cent in 1913-14.

In the high stage, the percentage of Moslem pupils, as compared with total number of pupils, fell from 19.9 in 1916-17 to 17.0 in 1921-22, while in the middle stage the proportion of Moslim students to the total number of pupils came down from 25.1 per cent in 1913-14 to 20.8 per cent in 1921-22. It was only in the primary stage that the Moslims almost hold their own and their percentage in that stage, as compared with the total number of pupils, increased from 43.1 in 1913-14 to 48.3 in 1921-22. Owing to the introduction of the Reformed Madrassah Scheme and provision of grants to Madrassah, the number of pupils increased from 13,545 in 1913-14 to 24,726 in 1921-22.

The measures adopted for the improvement of Moslem education during the quinquennium 1917-18 to 1921-22 are summarised below:—

(1) A non-collegiate hostel under the name of "The Carmichael Hostel" under the control of the Calcutta University was opened in 1918 with accommodation for 184 boarders.

(2) The course of studies for Junior Madrassah sanctioned under Government resolution No. 430 T. G., dated the 31st July, 1914, and list of text-books prescribed under the said resolution were reviewed by a Committee under the presidency of the Assistant Director of Public Instruction for Muhammedan Education, and the revised syllabuses, as sanctioned by Government, came to force in 1919.

(3) An additional allotment of Rs. 1,15,000 (Rs. 25,000 in 1917-18, Rs. 25,000 in 1918-19, Rs. 30,000 in 1919-20 and Rs. 35,000 in 1920-21) was sanctioned for grants-in-aid to Madrassah under the reformed scheme.

(4) The scheme for establishment of the High Madrassah Examination in 1919 and the holding of an Islamic Intermediate examination from

1921 were sanctioned in Government order No. 61 Edn., dated the 23rd April, 1918. The control of these examinations was transferred from the Director of Public Instruction to the Board of Intermediate and Secondary Education, Dacca, when this was constituted.

(5) The first Year Islamic Intermediate Class was opened at the Dacca Madrassah in July, 1919.

(6) The number of Moslem students in Colleges and pupils in high schools having considerably increased, it was found that the amount available from the Mohsin Fund could not meet any appreciable portion of the fees payable by all the Moslem students and pupils in colleges and high schools. The whole amount available for short fee payments was accordingly converted in 1917 into 75 college stipends of Rs. 5 a month, tenable for two years, 2 technical stipends of Rs. 3 for 3 years, 114 school stipends of Rs. 3 for 1 year and 113 school stipends of Rs. 4 for one year.

(7) There was formerly no scholarships reserved for Moslem girls, but in 1920, the following were reserved :—

(a) Two middle English Scholarships out of 18. (b) Two middle vernacular scholarships out of 16. (c) Two upper primary scholarships out of 16. (d) Seventeen lower primary scholarships out of 158.

The facilities offered by Government during the quinquennium 1922-23 to 1926-27 in connection with the improvement of Moslem Education in Bengal were as below :—

(1) The scheme previously worked out for establishing a Government Arts College in Calcutta for Moslems materialised in the establishment of the Islamia College in 1926 to provide better facilities for collegiate education to Moslem students and to maintain in a special Islamia College that Islamic atmosphere which was essential, in Moslems on right lines and above all for the formation of character.

(2) The following special scholarships were created :—

(a) Seven scholarships of Rs. 5 each a month, tenable for four years, awarded on the results of the Junior Madrassah Examinations.

(b) Twenty-three stipends of Rs. 5 each a month, tenable for two years, awarded on the results of the Junior Madrassah Examination and intended to supplement the existing 23 Mohsin stipends of the same value tenable for two years.

(c) Six scholarships of Rs. 12 each per month and nine of Rs. 8 each per month, for 2 years, awarded on the results of the High Madrassah Examination.

(d) Five scholarships of Rs. 15 each per month, and two of Rs. 10 each per month, tenable for three years awarded on the results of the Islamic Intermediate Examination.

(e) Three Junior scholarships of Rs. 10 each per month tenable for two years, six Senior scholarships of the same amount for three

years, and two Graduate scholarships of Rs. 23 each per month tenable for a year.

- (f) Nine Junior scholarships and six Senior scholarships of Rs. 10 each per month, tenable for two years in any college affiliated to Calcutta University, and two Graduate Scholarships of Rs. 25 each per month for two years, in Calcutta University.

It will be relevant to quote here the remarks of the Auxiliary Committee of the Indian Statutory Commission, which reviewed the growth of education in British India, with regard to Moslem education in Bengal. The Auxiliary Committee suggested that if progress was to be more rapid in the future, either more energetic measures would be adopted to encourage Moslem pupils to attend at all stages of instruction the more efficient ordinary institutions, or the special institutions might be completely reorganised so as to bring their standard of instruction, equipment and staffing up to the level of the standard reached in other institutions. The Hartog Committee were aware that steps had already been taken to encourage Moslem pupils by the reservation of school places, by the award of stipends and scholarships and by the provision of facilities for the training of Moslem Teachers.

It was suggested that, in view of the needs of the Moslem Community, a sum of Rs. 48.5 lakhs recurring for a period of ten years be allotted immediately for stipends and scholarships. Although a large addition to the number of scholarships was urgently needed, the mere allotment of a large sum of money for scholarships would not in itself solve the problem of Moslem education in Bengal. A thorough reorganisation and redistribution of the schools and the provision of more well-trained Moslem teachers might necessarily be proceeded or at least accompany any attempt to encourage Moslem pupils to go on to the higher stages. In the past, the scarcity of Moslem pupils reading in the high school and collegiate stages made it difficult to provide trained Moslem for the staffs of secondary schools and colleges, but the foundation of the Dacca University in 1920 and the opening of the Islamia College in Calcutta in 1926 considerably improved the outlook.

The Moslem representation on the teaching staff of middle and high schools was very inadequate and was the subject of general complaint among Moslems. The proportion of Hindus and Moslem teachers to the total number of teachers of middle and high schools in the Presidency of Bengal in 1926-27 was 83.3 per cent. Hindus, and 14.9 per cent. Moslems, and in 1930-31 was 83.4 per cent, Hindus, and 15.3 per cent. Moslems.

It was evident that the proportion of Moslem teachers was very low ; in high schools it was much lower than in middle schools ; and in spite of the insistent demands of the community, there had been no appreciable increase in their numbers since 1926. Even in Government schools it was much below the percentage fixed by Government.

In the resolution of the 3rd August 1916, Government desired that a certain number of specially qualified Moslem head-masters be appointed in Government high schools. That instruction appeared to have been kept in view by the Education Department, but the position was still unsatisfactory, as out of 42 posts only 8 were held by Moslems.

Moslems were slow to take to English Education, and schools started by them were few. Most of the existing schools were in localities where Hindus predominated. As Secondary education became more expensive than what it was some 20 years back, only a small proportion of Moslem boys could prosecute their studies in schools and a very small number could do with the help of stipends and scholarships.

There were only 3 special Government high schools for Moslems in Bengal, *viz.*, the Anglo-Persian Department of the Calcutta Madrassah and the Dacca and Chittagong Moslem High schools. The rates of fees charged in these schools were lower than those obtaining in Collegiate, Zilla and other Government schools. The expenditure per head of pupil in those schools compared very favourably with that in Collegiate and Zilla schools and particularly in denominational non-Moslem institutions like the Hindu and Sanskrit Collegiate Schools and the Bethune Collegiate School for girls. A special feature of these institutions was their Islamic atmosphere which largely appealed to and attracted Moslem pupils. Such special schools were naturally popular with the Moslems and met the needs of the community in a much larger degree than mixed schools, and they materially contributed for the upliftment of Bengal Moslems.

Position of Moslems in College and University Education.

Out of 21,624 students in arts colleges including University classes on the 31st March 1932, only 2,833 or 13.3 per cent, were Moslems and out of 5,208 students in professional colleges, only 676 or 12.9 per cent, were Moslems.

Poverty was undoubtedly the main reason for the paucity of Moslems in Colleges, but apart from this, there were the following reasons, *viz.*, increased cost of education, inadequate hostel accommodation and high hostel charges, insufficiency of free studentships, stipends and scholarships. Under the existing rules only 2 per cent. of the total college population was entitled to free studentships and nothing was earmarked for the Moslems.

Some of the disadvantages from which Moslem students suffered were due to the inadequate representation of the Moslem community on the teaching staff and on the Governing bodies of colleges. The Moslems felt that they did not get due share of state help in the development of their education. While the average annual cost per student from the provincial revenue in the Presidency College was Rs. 573, Hooghly College Rs. 481, Krishnagar College Rs. 490, and Sanskrit College Rs. 631, the Islamia College figure which had the largest number of Moslim students coming from the various districts of Bengal was only Rs. 366 per annum. The average

annual cost per student in the Dacca Intermediate College was Rs. 484, while that in the Islamia Intermediate College at Dacca was only Rs. 376. The Islamia Intermediate Colleges at Dacca, Chittagong and Serajganj were not financed from the State in the same way as other general Colleges in Bengal.

The proportion of Moslem boys in the science classes of Colleges and what might be called vocational institutions was still more meagre. The fee rates were higher in science classes, the class work required longer stay in the Colleges, hostels were often far away, and the period of college course was longer in vocational institutions.

The necessity of a larger Moslem element in the managing bodies and boards of the University of Calcutta had been urged from time to time by the Government of India, who, in their memorable circular letter dated the 3rd April, 1913, surveyed the whole problem of Moslem education and drew attention to the very inadequate number of Moslem Fellows in the Senate of the Calcutta University. In fact, the small part that had been assigned to the Moslems in the control and administration of the University of Calcutta was one of the reasons which led the Government of India to decide that the Moslems might have an effective voice in the management of the new University at Dacca.

In the Act creating the University of Dacca it was laid down that 15 of the registered graduates elected to the court of the Dacca University might be Moslems. Moslem representation was also to be provided for in the Academic Council. The Committees of selection for Professors and Readers were also to include at least one Moslem and one Hindu.

Mr. Reza-i-Karim, B.L., a member of the Executive Council of the Dacca University referred to in this connection, that the University of Dacca had been represented in the outside world as the Islamia Univeristy, and there was no denying the fact that some Moslem Officers were appointed in the regime of Sir Philip Hartog, but all of them had gone away.

The constitution of the Dacca University was so predominantly Hindu that the Moslems find it difficult, nay, impossible to hold their own against the Hindus.

The state of things in the Calcutta University was still worse. Since the creation of the University not a single Moslem had been successful in being elected a Fellow of the University, though some of the candidates were graduates of approved merit and ability. As the Hindu graduates controlled the voting by virtue of their number and seldom consented to record a vote in favour of Moslem in preference to non-Moslem candidates, the door of admission of Moslem to the University through election was closed. The only opening therefore for the qualified Moslem to get a seat in the University was through nomination by the Chancellor.

It would thus appear that, as a result of the deliberations of the Sharp Committee, the Nathan Committee, the Dacca University committee and

the Biss Committee followed by the Calcutta University Commission and, finally, by the Dacca Board of Intermediate and Secondary Education, and Dacca University, a system of education on Islamic basis had been evolved, parallel to the general line, touching it almost at every point.

Sources

- (a) Sadler Commission Report.
- (b) Census Reports for Bengal, 1911, 1921, 1931 1941.
N.B.—This means both the volume of the general report for each census year and also the volumes of detailed reports, districtwise.
- (c) The Annual Reports on the administration of the Province of Bengal.
- (d) The five-yearly (Quinquennial) Reports on the progress of Education.
- (e) Review of the growth of Education in British India by the Auxiliary Committee Appointed by the Simon Commission (issued as interim Report by the Commission, 1929 and known as the “Hartog Report”).
- (f) Department of Commercial Intelligence and Statistics, Statistical Abstract for British India—issued annually through the period.
- (g) Minutes of Senates.
- (h) Convocation speeches.
- (i) Published Reports of the Government of West Bengal.
- (j) Unpublished Records.
- (k) Legislative Council debates.

Reviews and Notices of Books

By Jimini Ahoy. By David Scott Daniell. Illustrated by D. G. Valentine. Published by Brockhampton Press, Leicester, U.K. Price 8/6.

Mr. D. S. Daniell is a popular writer of adventure stories and plays for children. This is the third contribution to his series of the boy adventurer, by Jimini, the living models of whom the author met in Italy while serving in the Second World War.

It is a successful experiment in blending the characteristics of the Jules Verne adventure under the sea, the crispest modern Science fiction, and the traditional crime-and-detection thriller. A children's adventure story made out of an Archæological expedition for ancient treasure hunt, it catches up the tone and tempo of a mystery-and-horror tale.

The English twins, Tom and Stkie, on holiday accompany their father Mr. Trevor going to salvage relics from a Roman ship sunk two thousand years ago. Giovanni's lonely island off the coast of the fishing town Portorocco and the Castle Island with its mystery inmates, Enzo and his father Modona, provide a fair setting for the, adventure of a life-time, ending in the capture of bandits carrying on a trade in forged Roman amphoræ and fake terracotta flacons.

The faithful, clever dog Pompeio is a very much living character in the story. When his master dives and disappears below the surface he swims round and round with an expression of great anxiety. Funny too is the figure of the diver Clare with a full-rigged ship tattooed on his chest, the sails filling when he breathes deeply, and on his back the picture of a dancing lady who actually dances when he wriggles his shoulders.

K. Lahiri

Ourselfes

FOREIGN GRANTS AND ASSISTANCE

Government of India, Ministry of Education, have framed the following rules for the guidance of Universities, Educational Institutions etc. in India who intend to accept Foreign assistance and desire to secure services of foreign teachers and experts.

Recently instances have come to the notice of Government where instructions issued by them have not been properly followed. Such instances have placed Government in a very embarrassing position and sometimes affected India's diplomatic relations with other countries. Government of India, therefore, wishes that it would not be desirable for any University, educational organisation or any Government official in this country to approach any foreign Government or its Mission in India or any foreign organisation for the award of scholarships, fellowships or travel grants for studies or visits abroad. As and when any such offer is received by the University or educational Institution or any member or staff or students thereof, this may be brought to the notice of the Government of India and their approval obtained before accepting the offer. The following instructions are therefore, issued, for the information and guidance of all concerned and Government desire that these be observed both in spirit and letter by everyone connected with the University and the institutions affiliated to it :

(a) Financial assistance from Foreign Govts. Organisations.

(i) The Government of India is strongly opposed to any University or educational institution or any other body working in the field of education making direct or indirect approach to foreign governments or organisations for any financial assistance or any other kind of assistance of any magnitude whatsoever. All proposals for assistance should be submitted to the Government of India with full details. In case of non-government educational institutions, other than universities and institutions of higher education, such proposals should be routed through the State Government concerned. Further, in case financial assistance is offered without any approach having been made, it should not be accepted without the prior approval of the Government of India.

(ii) No assistance of any kind should also be sought by any officer, Vice-Chancellor of a University or an office-holder of an educational organisation in India. The Ministry of Home Affairs O. M. No. F. 25-15/62-ESTS (A), dated the 21st April, 1962 and the Ministry of External Affairs O. M. No. F. 2 (4) O and M/59 (EAI)/59/63/dated the 25th February, 1959 forbid approach by Government servants to foreign Governments or

foreign organisations for financial assistance to visit a foreign country or attend a course abroad. In the case of personnel of Universities, Educational Organisation in India such approaches should be discouraged because they are inconsistent with our national self-respect and dignity.

(b) Securing of Foreign Teachers, Professors/Experts.

For securing the services of foreign teachers/experts, no direct request should be made to any Foreign Government or its Mission in India or any of our Missions abroad. All such proposals with full details should be made to the Government of India.

(c) Participation in International Conference—Sending of Delegates abroad and invitations to Foreign Delegates to attend meetings and conferences in India.

Invitation for attending any conference sponsored by a Foreign Government or Organisation should not be accepted without the prior approval of the Government of India. Similarly all proposals for inviting foreign delegations should be submitted to Government.

(d) Foreign Scholarships, Fellowships, etc.



Notifications

CALCUTTA UNIVERSITY

NOTIFICATION No. CSR/2/66

It is notified for general information that the revised syllabus in Applied Mathematics for the M.A. and M.Sc. Examinations (Chapter XXXVII of the University Regulations) as shown below was adopted by the Academic Council on the 13th March, 1965 and it was decided that the revised syllabus would take effect from the examination of 1966.

"That the Syllabus in Applied Mathematics for the M.A. and M.Sc. Examinations as shown in page 378 and 379 of the University Regulations be replaced by the following :

Candidates in Applied Mathematics shall be expected to possess a sound general knowledge of a number of subjects and a detailed knowledge of selected topics as indicated below.

There shall be eight theoretical papers as indicated below. 100 marks shall be set apart for Sessional Work, Practical Examination and viva voce examination. The distribution of papers and marks shall be as follows :

1-5. Five Theoretical papers of four hours each, each carrying 100 marks.

- | | |
|---|------------|
| (a) General Mechanics | Two papers |
| (b) Elements of Fluid Mechanics | One paper |
| (c) Analysis and Differential Equations | One paper |
| (d) Methods of Applied Mathematics | One paper |

6. One Theoretical paper of 2½ hours, carrying 50 marks on a subject to be selected by the candidates from a number of subjects prescribed by the Board of Higher Studies in Applied Mathematics.

Appended is a list of such subjects which can be added to or modified from time to time by the Board.

- | |
|---|
| (a) Spherical Astronomy. |
| (b) Elements of Electricity and Magnetism. |
| (c) Elements of Thermodynamics and Statistical Mechanics. |

7-8. Two papers in one subject of four hours each, each carrying 75 marks to be selected by the candidates from the following list which may be added to or modified from time to time by the Board of Higher Studies in Applied Mathematics :

(a) Mathematical Theory of Elasticity and Plasticity ; (b) Electricity and Magnetism ; (c) Fluid Mechanics ; (d) Geodesy and Geophysics ; (e) Quantum Mechanics ; (f) Theory of Relativity ; (g) Statistical Mechanics and Thermodynamics ; (h) Stochastic Processes ; (i) Ballistics and Compressible Fluid ; (j) Non-linear Mechanics ; (k) Numerical Analysis and Computers.

9. 100 marks set apart for Sessional work, Practical and viva voce examinations may be distributed as follows :—

- | | |
|---------------------------|----------|
| (a) Sessional work | 30 marks |
| (b) Practical Examination | 30 marks |
| (c) Viva Voce Examination | 40 marks |

The Sessional work shall comprise of the laboratory work on Numerical analysis and Seminar works done by each candidate during his course. In addition, each candidate will be required to prepare a dissertation on a topic relating to his special subject taken for Papers VII and VIII, assigned to him on the recommendations of the Board of Higher Studies.

Three copies of dissertation should be submitted at least a month before the commencement of the theoretical examination, to the Controller of Examinations through the Head of the Department.

The Practical, Sessional and Viva Voce Examination shall be conducted by a Board or Boards of Examiners each consisting of at least three Examiners, of whom one shall be an External Examiner. The Chairman of the Board of Higher Studies shall be the ex-officio Chairman of each such Board."

The revised syllabus is subject to the approval by the Senate.

SENATE HOUSE,
The 22nd March, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

CALCUTTA UNIVERSITY

NOTIFICATION NO. CSR/3/66

It is notified for general information that the following changes in Chapter XLIX-C of the Regulations relating to the Diploma in Maternity and Child Welfare were adopted by the Academic Council on the 13th March, 1965 and it was decided that the said changes would take effect from the session 1964-65 :

That the existing Section 7 (Old Section 6) of the D.M. & C.W. Regulations be replaced by the following :

"6. The examination shall be Written, Oral, Clinical and Practical and the full marks for each subject and the minimum marks required for passing shall be as follows :

		Written		Oral		* Clinical and Practical		Total
		Total marks	Passing marks	Total marks	Passing marks	Total marks	Passing marks	Passing marks
(a)	Preventive Obstetrics, Preventive Pediatrics, Child Psychology (Paper I)	50	25	25	12	25	12	50
(b)	Organisation of the Maternity and Child Health and School Health Services (Paper IV).	50	25	40	20	10	5	50

The Clinical Examination will be held on living subjects.

		Written		Oral and Practical		Total
		Total marks	Passing marks	Total marks	Passing marks	Passing marks
(c)	Physiological Hygiene and Nutrition (Paper II).	50	25	50	25	50
(d)	Environmental Hygiene, Public Health Law and Administration (Paper III).	50	25	50	25	50

* Candidates will be taken to a clinic. They will observe the working of the clinic for one hour and then write report on his/her observations."

The above changes are subject to the approval of the Senate.

SENATE HOUSE,
The 26th March, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

SRI VENKATESWARA UNIVERSITY

No. 9986-CI/64.

Dated, the 24th November, 1965

PROCEEDINGS OF THE SYNDICATE

Sub : University Examinations, 1964—Sri Karamthulla, student of the Pre-University Course at the Government Arts College, Cuddapah during 1963-64 and First-Year of the Three-Year Degree Course in 1964-65 at the Osmania College, Kurnool—Assault of a teacher on 11th April, 1964—Punishment Ordered.

Ref: 1. Letter, dated 10th May, 1965 from Sri K. Ramachandra Reddy, Assistant Lecturer in Physics, Government Arts College, Cuddapah, furnishing copies of two judgements of the Judicial First Class Magistrate, Cuddapah and of the Sessions Courts, Cuddapah, convicting Sri Karamthulla.
2. Syndicate Resolution No. 36(9), dated the 31st July, 1965.

It has been brought to the notice of the University that Sri K. Ramachandra Reddy, Assistant Lecturer in Physics, Government Arts College, Cuddapah, while invigilating at the Pre-University Examination held in Hall No. 40 in the Government Arts College, Cuddapah, in April, 1964, noticed the student Karamthulla writing something on the question paper and objected to it stating that it is against examination rule. He then sent word to the Principal and asked Karamthulla to stop writing the answer paper further. The Principal being busy otherwise, sent another Lecturer to enquire into the matter and the latter gave proper instructions to the student and allowed him to answer the question paper. This was the grouse that Sri Karamthulla had against the Assistant Lecturer resulting in an assault at him (the Assistant Lecturer) on 11th April, 1964 at 4-30 P.M. in a public street while the teacher was going to his hostel.

The Judicial First Class Magistrate, Cuddapah, with whom a case under 322 I.P.C. was filed by the police against the candidate has sentenced him to pay a fine of Rs. 150 and in default to undergo two months rigorous imprisonment. The Sessions Judge, Cuddapah, confirmed the findings of the lower court and dismissed the appeal filed by Sri Karamthulla. At the instance of Sri K. Ramachandra Reddy, the Syndicate considered the matter and resolved that Sri Karamthulla be debarred permanently.

ORDER

Sri Karamthulla, is, therefore, debarred permanently from prosecuting any course in the college and for appearing for any examination of this University.

(By Order)

(Sd) Illegible,
Deputy Registrar.

VIKRAM UNIVERSITY, UJJAIN

NOTIFICATION

The following candidates who attempted to resort unfair means at the various Supplementary Examinations, 1965 of this University have been punished as per punishment noted against each.

Sl. No.	Roll No.	Name of candidate	Father's name	Name of college or place of residence.	Year for which result cancelled.	Year for which debarred at the University Exams.
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FACULTY OF ARTS (B.A. PART I)

1	3510	Smt. Nanki Devi Kalyani	Shri V. S. Dabri Chowk, Kalyani (Husband's name).	1965-66	Supple.	..
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FACULTY OF COMMERCE (B.COM. PART I)

2	630	Abhey Kumar	Shri Maganlal Ji Jain	Govt. College, Ratlam.	1965-66	Supple.
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(B.COM. PART II)

3	607	Radheshyam	Mohanlal	Madhav College, Ujjain.	1965-66	Supple.
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(Sd) V. SHANKARAN,
Registrar.

Note.—The Syndicate at its meeting held on 15th November, 1965 has resolved that Roll No. 3510 of B.A. Part I and Roll No. 607 of B.Com. Part II Supplementary Examination, 1965 are allowed to appear for the Supplementary Examinations of 1966 and Roll No. 630 of B.Com. Part I Supplementary Examination, 1965 is allowed to appear the Supplementary Examination, 1967.

(Sd) V. SHANKARAN,
Registrar.

VIKRAM UNIVERSITY, UJJAIN

The following candidate who attempted to resort unfair means at the Special Engineering (5 YDC) Examination, 1965 of this University has been punished as per punishment noted below :

Sl. No.	Roll No.	Name of candidate	Father's name	Name of college or place of residence.	Year for which result cancelled.	Year for which debarred at the University Exam.
1	39	Shri Onkar Prasad Mishra	Shri Bhagwan Das Mishra	S.A.T.I., Vidisha.	1965 Special Engg. Exam.	1966

Note.—The Syndicate at its meeting held on 30th April, 1966 has resolved that Roll No. 39 (Second B.Sc. Special Engineering Examination (5 YDC) is allowed to appear in April Examinations of 1967.

(Sd) V. SHANKARAN,
Registrar.

BANGALORE UNIVERSITY

NOTIFICATION

EXI/4 MLP/65-66.

Names of candidates for the University Examinations of September/October, 1965 who were found guilty of Malpractice are penalised as follows :

Sl. No.	Reg. No.	Examination	Name and address of the candidate.	Penalty imposed
1	308	1st B.E. (I/C)	Sri H. Veeregowda, C/o. Sri T. Muniyappa, Krishna Bhavan, Yeshavanthapur, Bangalore—22.	The candidate is not entitled to the benefit of his performance of September/October, 1965 Examination. He is permitted to appear for March, 1966 Examination.
2	1086	2nd B.E. (I/C)	R. P. Jayakumar, T. 305, 17th Main Road, 4th Block, Jayanagar, Bangalore.	The candidate is not entitled to the benefit of his performance of September/October, 1965 Examination. He is permitted to appear for March, 1966 Examination.
3	63	2nd M.B.B.S.	Antony Kanjuparambam, C/o. Sri N. J. Jacob Nayerapally, Final M.B.B.S. House Surgeon, Albert Victor Road, Chamaraipet, Bangalore—18.	The candidate is not entitled to the benefit of his performance of September/October, 1965 Examination and debarred from appearing for the December, 1965 Examination. He is permitted to appear for May, 1966 Examination.

By Order;
(Sd) Illegible,
Controller of Examinations.

THE UNIVERSITY OF BURDWAN

NOTIFICATION

It is notified for general information that the 1965 Examination of the following candidates are cancelled and they are further debarred from appearing at any University Examination in 1966 :

UNIVERSITY ENTRANCE ARTS EXAMINATION

Roll and No.	Name
1. Bur. 359 Regn. No. (1742 of 1964-65)	Sri Debpati Sanyal, S/o. Sri Sailajapati Sanyal, Mayour Mahal, P.O. and Dist. Burdwan.

B.A. MODIFIED EXAMINATION

1 Bol. Spl. 3 Regn. No. (685 of 1961-62)	Sri Ramgopal Chandra, S/o. Sri Radhasyam Chandra, P.O. and Vill. Dwarka, Dist. Birbhum.
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B.A. PART I EXAMINATION

1 Uttar. 63/65 Regn. No. (721 of 1962-63)	Sri Radhakanta Sinharay, S/o. Sri Bramhamohan Sinharay, P.O. and Vill. Dwarhatta, Dist. Hooghly.
2 Ram. 64/132 Regn. No. (5818 of 1963-64)	Sri Samirkumar Banerjee, S/o. Sri Sachindranath Banerjee, Shanghata Road, P.O. Rampurhat, Dist. Birbhum.
3 Ser. 63/70 Regn. No. (1518 of 1961-62)	Sri Biswabijay Santra, S/o. Late Prafullachandra Santra, Vill. Jalapara, P.O. Singur, Dist. Hooghly.

B.Sc. PART I EXAMINATION

1 Aram. 64/12 Regn. No. (10815 of 1963-64)	Sri Tulsidas Kumar, S/o. Sri Sadananda Kumar, P.O. and Vill. Naisarai, Dist. Hooghly.
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B.COM. MODIFIED EXAMINATION

1 Sur. Ext. 16 Regn. No. (2836 of 1960-61)	Sri Brahamanarayan Das, S/o. Sri Bhola-nath Das, P.O. Suri, Dist. Birbhum.
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It is also notified that the 1965 Examination of the following candidates are cancelled and they are further debarred from appearing at any University Examination in 1966 and 1967 :

UNIVERSITY ENTRANCE EXAMINATION IN ARTS

Roll and No.	Name
1 Jangi. 25 Regn. No. (2647 of 1964-65)	Sri Ranjankumar Nandi, S/o. Sri Gopendrakrishna Nandi, Vill. Baruipur, P.O. Gouranga Chak, Dist. Howrah.

UNIVERSITY ENTRANCE IN SCIENCE EXAMINATION

1 Ram. 6 Regn. No. (3484 of 1963-64)	Sri Sisirkumar Mandal, S/o. Sri Golokbihari Mandal, Upper Chelidanga, P.O. Asansol, Dist. Burdwan.
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(Sd) A. K. BANERJEE,
Controller of Examinations.

NOTIFICATION OF THE UNIVERSITY OF BOMBAY

No. Exm. 14812 of 1965

CIRCULAR

It is hereby notified that performances of the undermentioned candidates who are found guilty of having practised unfair means at the University examinations at which they appeared in March and April, 1965 are declared *null and void* and that they are declared to have forfeited their claims to exemptions, if any, earned by them at the said examination held in any previous year or years and that they are further debarred from appearing at any University or College Examination before the dates mentioned against their respective names :

Seat- No.	Name	College	Date up to which debarred
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FIRST YEAR B.S.C. (TECH.) EXAMINATION

100	Shri Shyammanohar Gopilalji Sharma	U.D.C.T.	1st January, 1967
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B.S.C. (TECH.) EXAMINATION

27	Shri Premkishore Radhakisanji Sikchi	U.D.C.T.	1st January, 1967
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DIP.ED. EXAMINATION

285	Kum. Juliana Teresa Braganza	N.S.P.I.	1st January, 1967
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FIRST YEAR ARTS EXAMINATION

1213	Shri Navin Shantilal Sheth	Kishin	1st January, 1967
1332	Shri Shantilal Ganpat Gala	Bhavan's	1st January, 1967
1611	Shri Bhavanji Rayshi Gosar	S.I.E.S.	1st January, 1967
1620	Kum. Muluk Fatullah Azad	Sophia	1st January, 1967
4905	Shri Dhirajlal Gulabchand Maru	R.J.C.	1st January, 1967
4906	Shri Ramesh Gulabchand Maru	R.J.C.	1st January, 1967
4907	Kum. Charulata Girishchandra Mehta	S.I.E.S.	1st January, 1967
4908	Kum. Jyotsna Jethalal Mehta	R.J.C.	1st January, 1967
4946	Kum. Geeta Balubhai Doshi	R.J.C.	1st January, 1967
5744	Kum. Saroj Raghuvir Saran Agrawal	Parle	1st January, 1967
5745	Kum. Chandrakala Zabbachand Bhandari	Parle	1st January, 1967

INTERMEDIATE ARTS EXAMINATION

940	Kum. Poulomi Jayantilal Kothari	Hind	1st January, 1968
946	Shri Jayant Gokuldas Laijawalla	Siddharth	1st January, 1968
965	Kum. Smita Harilal Maniar	W.	1st January, 1967
1024	Kum. Tarulata Kantilal Mehta	Hind	1st January, 1967
1116	Kum. Meena Ambalal Patel	Hind	1st January, 1968
1271	Kum. Pushpa Chimanlal Shah	E.	1st January, 1967
1477	Shri Vijaykrishna Kanji Dave	Ruia	1st January, 1967
3244	Shri Chunilal Ghelabhai Sahah	Khal.	1st January, 1968
3364	Shri Nanik Kundandas Keswani	S.I.E.S.	1st January, 1967
3623	Kum. Zarine Keki Dadachanji	St. X	1st January, 1967
3875	Shri Anil Rajaram Bhosale	Kirti	1st January, 1969
4055	Shri Kisan Tukaram Navle	Kirti	1st January, 1968
5420	Shri Kabir Khan Umar Khan Mohamad	Rishi	1st January, 1967
5441	Shri Mohiyuddin A. Rahman Dadarkar	Ismail	1st January, 1967

FIRST YEAR SCIENCE EXAMINATION

902	Shri Jagjitnand Singh	Kishin	1st January, 1967
903	Shri Manjit Meher Singh	Khal.	1st January, 1967
905	Shri Chandraprakash Keshardew Singhania.	Rishi	1st January, 1967
2782	Shri Nalinkumar Ratischandra Parikh	Siddh.	1st January, 1967
3174	Shri Rajnikant Dalpatlal Shah	R.J.C.	1st January, 1967
3299	Shri Pravinsingh Tejamalji Solanki	Siddh.	1st January, 1967
5500	Shri Bhavanji Ravaaji Furia	Khal.	1st January, 1969

INTERMEDIATE SCIENCE EXAMINATION

171	Shri Kanwar Raj Inder Raj Kakar	Hind	1st January, 1968
1075	Shri Mahesh Natverlal Shah	Hind	1st January, 1967
1149	Shri Vijay Ravishanker Shukla	Kishin	1st January, 1967
1947	Kum. Divyabala Bhogilal Amin	Hind	1st January, 1967
1957	Shri Homi Maneck Bhagat	Rishi	1st January, 1967
2329	Shri Shamsher Singh Jamit Singh Dhillon	Khal.	1st January, 1967
2456	Shri Parasuram Krishnan	Khal.	1st January, 1968
3659	Shri Pratap Gobindsingh Bajaj	Rishi	1st January, 1968
3805	Shri Peter Keith Suares	St. X	1st January, 1967
4226	Shri Baldev Nandlal Kalro	Rishi	1st January, 1968
4298	Shri Noel Gerrard DeSouza	Ismail	For Life
4370	Shri Araden Pereira	St. X.	For Life
4373	Shri Leslie Louis Pinto	Rishi	1st January, 1968
4391	Shri Dilip Baburao Savant	Rishi	1st January, 1968
4682	Shri Dipak Chhabildas Sanjanwala	Somaiya	1st January, 1968
4683	Shri Pankej Chhabildas Sanjanwala	Rupa	1st January, 1968
5165	Shri Arun Kumar Nandawani	Khal.	1st January, 1967

B.S.C. EXAMINATION

89	Shri Hiroo Wassanmal Alimchandani	Hind	1st January, 1967
2354	Shri Ashok Murlidhar Bharvirkar	Ruia	1st January, 1967

FIRST YEAR COMMERCE EXAMINATION

2356	Shri Mahendrakumar Bhupatlal Shah	R.A.P.	1st January, 1967
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INTERMEDIATE COMMERCE EXAMINATION

2441	Shri Dinesh Amratlal Desai	R.A.P.	1st January, 1967
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B.COM. EXAMINATION

399	Shri Vijaykumar Ganpatrao Pawar	C. Com.	1st January, 1967
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FISRT LL.B. EXAMINATION

9	Shri Dinesh Jaswantlal Agashiwala	Govt. Law	1st January, 1967
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BOMBAY,
The 27th October, 1965

(By Order),
T. V. CHIDAMBARAN,
University Registrar.

KARNATAK UNIVERSITY

No. Exam/K.46.19/318

11th February, 1966

NOTIFICATION

Pursuant to the resolution passed the Syndicate at its meeting held on 29th January, 1966, it is hereby notified that the following candidate who was found to the satisfaction of the Syndicate guilty of the malpractice at the First B.Sc. Examination held in September/October, 1965, according to the Mysore University Syllabus is penalised as shown against his name below :

Seat No.	Name of the candidate.	College	Nature of punishment given.
4602	A. Keshava Reddi, C/o. Sri A. Bujji Reddy, Garuda Chedu Village, via Urvakonda.	Veerasaiva College, Bellary.	Performance at the First B.Sc. Examination of September, 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1966.

(By Order)
(Sd) Illegible,
Controller of Examinations.

KARNATAK UNIVERSITY

No. Exam/K.46.10/319

The 11th December, 1966

NOTIFICATION

In continuation of this Office Notification No. Exam/303, dated the 18th January, 1966 and in pursuance of the resolution passed by the Syndicate at its meeting held on the 29th January, 1966, the following candidates for the various examinations of the University held in the first half of 1965, who were found to the satisfaction of the Syndicate, guilty of malpractices, are penalised as shown against their names below :

Seat No.	Name of the candidate	College/Higher Secondary School.	Nature of punishment given.
ENTRANCE EXAMINATION IN ARTS, APRIL, 1965			
164	Gangannawar, Sayyappa Bharamappa, C/o. Municipal High School, Gokak.	Municipal High School, Gokak.	Performance at the Entrance Examination in Arts of April, 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1966.
183	Kamati, Sanatama Tamanna, C/o. Municipal High School, Gokak.	Do.	Performance at the Entrance Examination in Arts of April, 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1966.

PRE-UNIVERSITY EXAMINATION IN ARTS

3386	Patil, Sanganagouda Dod. dappagouda, At and P.O. Binjalbhavi, Taluka: Sindgi, Dist. Bigapur.	S.S.B. Arts College, Bijapur.	Performance at the Pre-University Examination in Arts of April, 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1967.
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B.A. PART I EXAMINATION, APRIL, 1965

1545	Byali, Mallikarjun Basappa, C/o. The Principal, Basaveshwar College, Bagalkot.	Basaveshwar College, Bagalkot.	Performance at the B.A. Part I Examination of April 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1966.
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B.SC. PART I EXAMINATION, APRIL, 1965

2716	Koneru, Subhaschandrabose Venkatakrishnayya, C/o. K. Venkatakrishnayya, Swamy Street, Gandhinagar, Vijayawada-3.	Engineering College, Gulbarga.	Performance at the B.Sc. Part I Examination of April 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1967.
2846	Sakamuri, Jayaramarao, C/o. Venkateswara Rao, Broke Inspector, Seetarampuram, Vijayawada-4.	Medical College, Gulbarga.	Performance at the B.Sc. Part I Examination of April 1965, cancelled. Debarred from appearing for this or any other examination up to 31st July, 1966.

B.A. PART II (EXTERNAL) EXAMINATION, APRIL, 1965

3373

Dabarahadi, Revansiddappa,
Shankarappa, C/o: S. B.
College of Commerce,
Gulbarga.

Performance at the B.A. Part
II Examination of April,
1965, cancelled.

Debarred from appearing for this or any other examination up to 31st July, 1967.

The University decisions in respect of the remaining cases of malpractice will be notified later.

(By Order),
(Sd) Illegible,
Controller of Examinations.

PATNA UNIVERSITY

The undermentioned candidates are debarred from appearing at any University Examination for the period noted against their names as they were found guilty of using unfair means at the Supplementary Pre-Arts, Science and Master of Arts Examinations of 1965 :

Sl. No.	Name of the college and centre.	Roll No. & Reg. No.	Name of examination	Name and address of the candidate.	Period of punishment
1	Patna College, Patna	Roll Pat. No. 216	Pre-Arts	Sri Shivanandan Chaudhury, S/o. Sri Raghunandan Chaudhary, Moh. Dargah, P.O. Mahondra, Patna-6.	His present examination is cancelled and he is debarred from appearing at any examination prior to the annual examination of 1967.
2	Patna College, Patna, Department of History Patna University, Patna.	Roll Pat. No. 441, Reg. No. 405-65.	M.A. (History)	Gulab Mishra, S/o. Sri Kulanand Mishra, P.O. Moghampuradah, Dist. Patna.	His present examination is cancelled and he is debarred from appearing at any examination prior to the examination of 1967.
4	Patna College, Patna, Department of Hindi.	Roll Pat. No. 658, Reg. No. 3612-59.	M.A. (Hindi)	Sri Umesh Prasad Singh, S/o. Sri Bhagurath Prasad Singh, P.O. Barahiya, Dist. Monghyr	His present examination is cancelled and he is debarred from appearing at any examination prior to the examination of 1968.
5	Magadh Mahila College, Patna.	Roll Pat. No. 53, Reg. No. 1476-59.	M.A. (Hindi)	Sri Keshwar Prasad Singh, S/o. Sri Karu Prasad Singh, Vill. Chandu Bigaha, P.O. Asrahi, Patna.	His present examination is cancelled and he is debarred from appearing at any examination prior to the examination of 1968.
6	B. N. College, Patna	Roll Pat. No. 111	Pre-Arts	Dayamani Sharma, D/o. Sri Shiva Nandan Sharma, Langar Toli, Bankipur, Patna-4.	Her present examination is cancelled and she is debarred from appearing at any examination prior to the annual examination of 1967.
6	B. N. College, Patna	Roll Pat. No. 48	Pre-Science	Sri Radha Kant Tripathi, S/o. Sri Basudeo Tripathi, At & P.O. Pandarak, Dist. Patna.	His present examination is cancelled and he is debarred from appearing at any examination prior to the Supplementary Examination of 1967.

S. Y. HUSSAIN,
Special Officer,
PATNA UNIVERSITY.

1966]

NOTIFICATIONS

MAGADH UNIVERSITY

BODH GAYA

CAMP GAYA

NOTICE

In continuation to this office Memo. No. 155-270, dated the 10th January, 1966 it is hereby notified that the undernoted candidate is debarred from appearing at any examination, for the period noted against his name, as he has been found guilty of using unfair means at the examination of this University, held in 1965.

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Officer-in-Charge (Examinations),
MAGADH UNIVERSITY,
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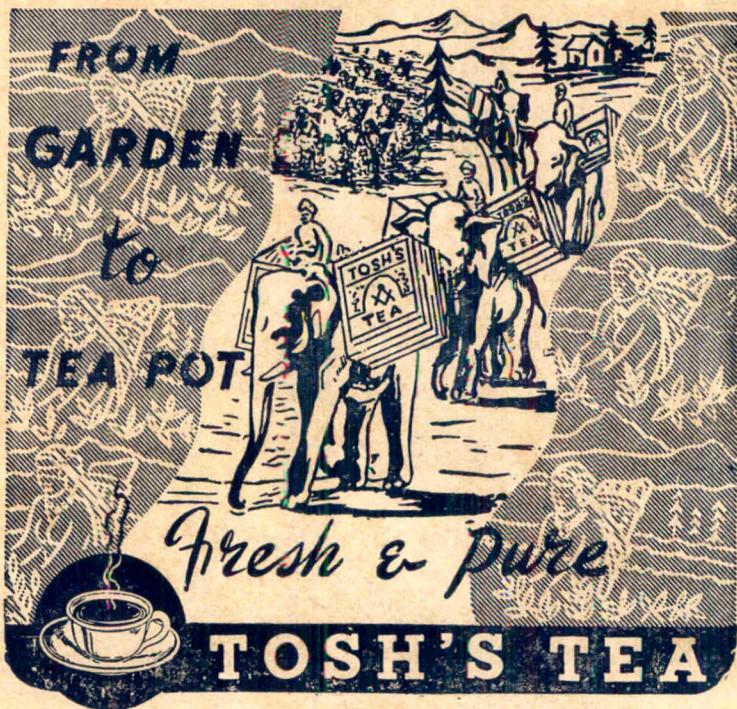
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AN INTRODUCTION TO ARISTOTLE

DR. P. S. SASTRI,

Head of the Dept. of English, University of Nagpur

1. Aristotle, son of Micomachus, was born at Stagirus in 384 B.C. He entered Platos' Academy in 367 as a student and got into the position of a teacher there. After the death of Plato he left for Amos to live with Herneias, the adopted father of his wife Paythias. The Persians killed Herneias in 341. Aristotle spent three years in Lesbos and took up a study of biology. He became tutor to Alexander, the son of King Philip of Macedon, in 342. The situation in Macedon made him leave for Athens in 334. In a grove of Apollo Lyceus in Athens he opened his school Lyceum; and here he conducted his researches and speculations on every known and available branch of study. When Athens revolted against Macedon after the death of Alexander, Aristotle as one time tutor of the Macedonian was accused of impiety. He did not want Athens to sin against philosophy a second time and so he left for Chalcidian Euboea in 323. He died the next year.

The works of Aristotle were kept in the Troad by one of his disciples. They were discovered around 100 B.C. of the available works there was a Syriac rendering of the *Poetics* in the seventh century, and it is now lost. A latin rendering appeared in 1498 while the Greek original came out in 1508. It is one of the esoteric texts of Aristotle and such texts look like lecture notes intended to be discussed by the students in the class room. These students are taken to be acquainted with the other works of Aristotle. Hence we come across concepts in the *Poetics* without any explanation. They are explained elsewhere. As was his habit, he begins with first principles in every text.

From other sources we learn that Aristotle wrote a dialogue on *Rhetoric*, a dialogue in three books on the poets, problems in *Homer*, and *An-*

Enquiry into Poetic Art in two books. If the last one refers to the present text of *Poetics*, we possess only the first book. The other works are no more available. A greater part of the *Poetics* deals with tragedy, and not about poetry as such. He promises to speak about comedy and we are the poorer for the absence of this section. There are a few inconsistencies in the text and these indicate that the text was not finalised for publication. But the great critics like Plato and Aristotle raise serious problems of a perennial interest. They are great because they asked the right questions and because they compel us to ask the same questions.

2. The *Poetics* assumes our acquaintance with the other works of Aristotle and with the literary works examined, quoted, and referred to. To grasp concepts like *hamartia* and *Katharsis* we have to go through his *Ethics* and *Rhetoric*. The concept of *imitation* gets illumined by a study of his *Physics*. Certain other concepts compel us to study his *de Anima* and texts on logic. Above all there is his *Metaphysics* which offers the great frame work. The *Poetics* therefore demands a careful study. Even then some of our difficulties are likely to remain because Aristotle examines some of the problems agitating his contemporaries. These include the relative merits of tragedy and epic poetry, of plot and character and the like. Possibly Plato and Aristophanes would throw some light on these.

More important is the attitude that lies behind his view that a tragedy can be enjoyed even in a private study. This is the attitude of a practical man who talks freely about construction and technique. He talks of only these elements that are capable of being taught; and to this end he starts with the work of art, not with what preceded it. *Poetics* is that branch of knowledge which satisfies the desire to know literary works of a certain kind. This desire implies that we should know what the work is, why it is such, and how it is other than the rest. It involves a principle of differentiation as its very basis; and such a principle is supplied by the concept of imitation. After thus limiting the scope of his enquiry, Aristotle would ask: What is the work made of? Why does it possess such a structure? How did it come to have this structure? What does it do? This is a systematic and comprehensive mode of enquiry.

Aristotle made a first hand study of the poems and plays available in Greek. Having found a common quality which distinguishes them from the non-literary works, he classified them into various kinds of genres. It is not a small achievement to give posterity the names of the genres and of the constituents of a work of art. Literary criticism would be poorer if these terms are not available.

From the practice of earlier poets and dramatists he deduced a set of practical rules. What the later critics and poets forgot was that these rules are relative to the Greek literature examined by Aristotle. If we have to apply them to any other group of works, these rules will have to be modified, not the underlying principles or the method.

3. The opening three chapters form a brief introduction to poetic forms. Poetry is a mimetic art, and mimesis involves the matter, manner, and medium. The fourth chapter presents the origin and development of poetry and the fifth gives a brief history of comedy. The epic is compared with tragedy. The main text begins in the sixth chapter. Tragedy is defined and analysed ; and there is an explanation of the concept of mythos. The ninth distinguishes poetry from history, from the standpoint of the principle of unity. A classification of the fables appears next, followed by an account of peripety, recognition and suffering. Then come the quantitative parts of a tragedy. The thirteenth examines the construction of the fable in the light of the effect. This is followed by an examination of the tragic emotions, and by an analysis of the tragic character. Various forms of discovery are taken up in the sixteenth. The next two chapters offer a few practical rules. The nineteenth examines thought and diction. The alleged interpolated twentieth chapter has linguistic definitions. Poetic diction and style are covered in the next two. The nature of the epic is taken up in 23 and 24. Next he faces some of the critical problems mostly concerning Homer ; and it is here that mimesis appears as a differentiating principle. Epic and tragedy are compared in the last chapter. This is a comprehensive framework.

4. When Aristotle spoke of the origin of drama, there is no mention of the religious origin of this form. This cannot be ignored. We cannot brush him aside and tell a different tale because he was the first systematic critic who mastered everything that was relevant to his purposes. Thus in *Poetics* 17.2 he speaks of some poets being inspired. But he does not examine this aspect because he was interested in the created work. And when he was talking about the origin of drama, he would have mentioned the religious origin if it was a fact.

5. As against Plato who took imitation to be a unifying concept, Aristotle took it as a differentiating or limiting concept. Thus the master and his disciple employed two different languages and therefore they talked of different things. One does not reject the other. If imitation is the genus of all literary works, metre cannot be a principle of differentiation. His discussion on diction implies the necessity of metre in poetry. He wants us to take a line from the epic and see how it would be when ordinary words are substituted. He is harsh about the prosaic quality of some expressions in poetry. He is alive to the nuances of the words used poetically. He wants the poetic expression to be clear without being commonplace, and he would plead for a heightening of the effect by the use of a few appropriate, though unfamiliar, words. Thus a sort of defence for a poetic diction appears in Aristotle.

Art is a mimesis. It is not imitation in the present day sense. It is a form of representation expressive of an emotional state in a certain way. Socrates in the *Republic* argues that Homer's epic would be a

narrative poem and not a mimetic poem if the poet "never concealed his own person". To be mimetic the poet must speak through a mask. In the twentyfourth chapter of the *Poetics* Aristotle observes that "the poet should say very little in his own person for he is no mimetic artist when he does that". In the third chapter narrative poetry is, however, taken to be mimetic; and here imitation seems to mean an expression capable of presenting the essence of an object in a new form. Aeschylus said, "the ulcer is eating the flesh of my foot". Aristotle states that Euripides improved upon it when he said, "the ulcer is feasting on my foot". Both are examples of imitation. Euripides gave a better line because here imitation found a better content and therefore a metaphorical expression. The object is poetised and it is made fully mimetic since the poet has achieved a balance of contending forces. The realisation of such a balance constitutes wisdom (*sophrosune*). Mimesis then implies the representation of this wisdom or balance as realised in individual lives.

6. Every work of art has a function appropriate to it. The function of tragedy is suggested by the word *Katharsis*, and this word appears to mean a certain kind of aesthetic experience which in sanskrit poetics is designated as *rasa pratiti*. All works of art do not present the same *rasa*. There is *rasa* proper to each work, and it depends on the characters, situation, and emotions. The emotions are not restricted to those of pity and fear alone, as Butcher's rendering suggests. Aristotle speaks of pity and fear and "such emotions". The transformation of these emotions in tragedy is such that there is an element of the sublime in the experience. There is something of the awe-inspiring in it. When we understand the cause and the significance of the experience, we grasp the concept of *Katharsis*. The total experience enlarges us and illuminates a significant aspect of life; and this illumination offers an insight, thereby giving a higher reality to poetry. In a subsequent chapter Aristotle refers to the *Katharsis* of Orestes, and it implies the better insight and vision.

7. This insight comes from the dramatic action which assumes the form of the *mythos*. Then the action is more important than character and thought. It also provides a structural unity by fusing the diverse elements in such a way that the work of art comes to resemble an organism. Within the framework of action alone everything else is possible in a tragedy.

Aristotle's *mythos* is rendered as plot, fable, or story. The term *mythos* is not unrelated to the word myth. In a large sense it means a fiction assumed as a fact. In a narrow sense it means the story. Chapter 17 of the *Poetics* makes the term to indicate the outline or framework of the play or poem. In chapters 6 and 9 it would indicate the organised structure of incidents or elements. The poet is a poet because he is the maker of such organised structures. This structure is the soul of a tragedy. Though in his early work Eudemus he treated the soul as a pre-existent entity, in his later *de Anima* he considered the body and the soul to be the two

aspects of the same entity. Then the organised structure and the character are two aspects of the same entity. The structure depends on the law of probability or necessity. An interpretation of this law in terms of the concept of the whole is given in the seventh chapter. Then the poet as the maker of the mythos is one who makes his work a unity and a whole. This unity constitutes the beauty of the work. It implies a certain appropriate magnitude which is related to the function of the work and to the ability of the spectator or reader. The function refers to Katharsis.

When Aristotle was thus led to make action central or basic to an epic or tragedy, he meant by action that which arises from an inward process. What we witness is a caused action. The uncaused is the improbable which has no rational place, except under certain conditions, in a work of art. The development of action has to agree with the logic of human experience.

Regarding the unity of time Aristotle has little to say. He does recognise that tragedy "endeavours as far as possible to keep within a single circuit of the sun". This is not a rejection of the unity of time. The presence of the chorus through a Greek play more or less implied that the action in a Greek drama does not generally wander from one place to another. As he puts it in the 24th chapter, the action is "limited to the part on the stage" and it is "connected with the actors".

A work of art resembles an organism, and it is to be examined on the basis of its own standards of correctness. An organised structure is necessary for a poem. The form and the function are interdependent, and to some extent they are even interchangeable. The function is explained by the form and the form is determined by the function. The two are bound up with the presentation of the inward reality. The making of this presentation is poesis, a construction.

8. The *Poetics* presents a theory of tragedy that is mimetic. Though the text appears to give the impression that Aristotle is offering an account of the tragedy of character the real emphasis is on the tragedy based on the so-called plot. Character and plot appear to be the aspects of each other. The dramatic persons "exist as characters in what they say or do". Action, character, and Katharsis are interdependent. The character is revealed in and through the varied situations.

Here Aristotle introduces the concept of *hamartia* which is an attempt to account for the suffering of the character. Peripety and discovery depend on action, but suffering arises from *hamartia*. It is a want of insight, a flaw, or a specific trait of character. The tragic character must be a person worth talking about (*spoudaious*); and tragedy is a mimesis of an action that is *spoudaious*. It is the equivalent of *Krestos*. The character must have an ethical virtue (*ethikai aretai*) and also the *hamertia*, whence he is *omois*, not unlike ourselves. The play centres round *hamartia*.

9. When Aristotle considers the critical problems and approaches, we find his method at work. The poetic licences are explained with reference to the dignity and variety of poetic style. He finds fault with the faulty understanding of metaphor and brushes aside the verbal and literalistic criticism. He wants the reader to pay attention to the customs of the language, usage of the poets, context, metaphor, and punctuation. This twentyfifth chapter is a stimulating and refreshing critical examination of the ways of the critics.

10. The *Poetics* is thus a philosophical exposition of a systematic outline of a theory of poetry and drama. It offers a method of interpreting and examining the literary work without ignoring the grammatical and the rhetorical aspects. It considers one class of literary works and these are imitative, and there is a logic of the mimetic art, a metaphysic of the structure. The method is sufficiently broad and flexible, and it is enlivened by that uncommon commonsense which is so invaluable on aid. It is therefore stimulating to find some of our contemporaries seeking to extend the Aristotelian method; and in attempting this they are reviving the Aristotelian assumption that literary criticism is a humanistic discipline.

Literary criticism is inseparable from the general problem of the humanities which is that of culture. As a humanistic discipline it cannot be governed by the natural processes or by superpersonal conditions and forces. If it is to be prosper, every now and then we have to examine the adequacy of the principles and devices adopted by the artists, and we have to be aware of the values that lie within the scope of a given art.

11. In the middle thirties six persons came together at the University of Chicago "to explore the possibility of a general critique of literary criticism". These are R. S. Crane, W. R. Keast, Richard Mckeon, Norman Maclean, Elder Olson, and Bernard Weinberg. Their labours led to a collection of essays published in 1952 under the title *Critics and Criticism*. This volume has essays on Plato, Aristotle, Longinus, Johnson and Coleridge. These critics avoid dogmatism and acepticism alike. They sought to examine the multiple languages of the critics. Poetry, we are told, is imitation, expression, communication, symbolic action, myth or imaginative prehension. Ambiguity, paradox and the like characterise the languages of poetry, say some. One finds form to be meaning. Another seeks logical structure and poetic texture. Some deny the validity of every theory. Others assume that only one theory—theirs—is valid. All these assume that all works of art have an identical nature. Such an attitude reduces criticism to a "free" play of the critic's mind upon the object.

But criticism is not the same as the so called aesthetic appreciation. It is a reasoned discourse having its own terms, propositions, and arguments. It has a conceptual scheme of reference. Every critical statement is intelligible and even controvertible only when this frame of reference is clearly understood. One cannot refute a Bradleyan interpretation of *Macbeth* from

the standpoint of an entirely different frame of reference like the one of L. C. Knights, where a Shakespearean tragedy is analysed as "a statement of evil" in terms of dialectical pattern. We can only examine the adequacy of the critical framework to a given work of art. And to understand the relation of one critical theory to another we must first know the meanings of the terms used. Thus imitation means one thing in Plato and another in Aristotle. Then one does not refute the other even if the same term is employed. We have therefore to pursue criticism as a form of inquiry aimed at a "disinterested understanding and appreciation of its own objects in their own natures". This involves the rigours of analysis and statement. Questions of critical theory and method then assume an important place.

The subject-matter of criticism may be the same for many critics. But the mode of reasoning accepted by a critic is a matter of choice. The method involves a formulated subject-matter and a specific mode of reasoning. It is therefore futile to question theoretically the method chosen. Any healthy critical enquiry demands the interaction of particular knowledge, conceptual definition and analysis, and sensitive response.

12. The New Criticism, however, started by considering poetry as "the act of an adult mind", as "the act of a fallen mind". This criticism absorbed itself in the study of "the structural properties" of poems, in a study of "form", and in deriving everything out of the "poetic strategy". The new critics have been anxious "about the work in itself, in an intense way". The concept of form assumed the role of an ultimate touchstone. It was an elusive force, a secret ideal, which encouraged a poetry of cognition by banishing emotions. Ransom proposed that "the critic should regard the poem as nothing short of a desperate ontological or metaphysical manoeuvre". So we have critics freely talking of poetic structure, and claiming a scientific method emphasising "the integrity" of a poem, they succeeded in withdrawing literature into a dull corner of life. If they claim to have "enlarged our view of the imagination", they mean that imagination can be understood only through the terms of technical analysis. They find imagination only in that poem which has tension and difficulty. But as Einstein said of a Kafka novel, "the human mind isn't that complex"; and as Mark Van Doren remarked, "the poem is a bird that threatens to escape the net of analysis". The poem does well because Ransom asks us not to become "the fools of the shining but impractical ideal of unity or fusion"¹. Rejecting unity he would indulge in an obstacle race between the structure or argument of the poem and its texture, even if the arguments of most poems are dull affairs. Then what matters is only the texture.

Tate's monism of tension makes the poem to be an action rendered in its totality. He admits that "the vision of the whole is not susceptible of logical demonstration"². The poem is not a statement which can be proved.

1. *The New Criticism*, p. 183.

2. *On the Limits of Poetry*, p. 113.

It reveals a pattern implicit in experience. And he speaks of "the total structure, the concrete quality", of the whole experience that we have when we read" the play or poem. A qualitative Absolute is held out as an avenue for an understanding of the poem.

Yvor Winters demands a rational structure which can control the emotion. If the poem is "implicitly rational", it "can be paraphrased in general terms"³. But the poem, he says, must present a "moral attitude" which includes the paraphrasable logical content and the unparaphrasable feeling. Still he censures Eliot for the alleged primacy of the emotions in Eliot's poems.⁵ In spite of his distrust of dramatic presentation, Winters takes us to the importance of plot.

In the beginnings of systematic criticism the dominating interest was consideration of the structure of poetry. The various aspects of this problem were taken up by subsequent critics under such heads as form, synthesis, unity, disposition, arrangement, construction and design. These and other aspects began appearing in this century under such heads as substance; function, texture, tension etc. The history of criticism is thus a collection of distinct frameworks of languages. In each framework the problem of structure assumes different meanings and offers differing answers. The theories that speak of poetry in terms of political, psychological, or anthropological studies cannot provide us with the analytic devices. The major practitioners of criticism are usually concerned with poetry in general and not with poems as such. This has led to an emphasis on the problems of language, symbolism, and myth. Even the so-called "close reading" of texts assumes that all poems are or should be constructed and interpreted on identical principles.

The unique feature of contemporary criticism is a monistic reduction of critical concepts. Significant propositions about poems are to be derived by a single concept. It is the One. It is irony or paradox in Cleanth Brooks, tension in Allen Tate, texture in Ransom, symbol in Warren, behaviour in Richards, and ambiguity in Empson. Holding to a single concept these critics do find the systems of Aristotle and Coleridge to be confused and inconsistent. They attribute to poetry a "special kind of structure" which is to be found in all poems. Such an approach may distinguish poetry from that which is not poetry. But it cannot establish differences within poetry. This curious position is the result of taking poetry as merely an aspect or condition of language. Poetry is here definable only in terms of its medium. Since poetry uses language, and since language is meaningful and communicative, it is argued that poetry is communicative. Since a monistic cliché is the essence of poetry, reading is a process of inventing reasons for the elements selected, and the pleasure of a poem is said to be produced by the mental activity responding to this cliché. All forms of poetry have an

3. Ibid., p. 93.

4. *In Defence of Reason*, p. 31.

5. Ibid., p. 469

identical quality and they give rise to an identical pleasure. Thus all poetry is reduced to the problem of diction, and this diction is reduced to the question of paradox or ambiguity or something else. As Elder Olson remarks, "modern criticism is very much in the condition of Thales". Some of these views are based on the medium of poetry, and here poetry is explained as a certain kind or form or aspect of language. Some other views are based on the subject-matter of poetry, and here poetry is taken interpreted as myth, knowledge, experience or some other similar thing. The first group tells us why poetry is not non-poetry. It is true. But can we distinguish a tragedy from an epic, or from a lyric? Here the hypothesis selected is inadequate. Are the differences in emotional effects of these forms merely non-existent? If there are differences, there should be further subdivisions in this structure of language; and even then the problem may not be solved fully. The second set of views do present theories about poetic fiction and truth and about concepts bearing directly or remotely on the subject-matter. In these views we hear of "symbolic structure". Here again the ultimate source of the theories is a distinction between the poetic and the non-poetic. Both these sets of views accept that poetry is a discourse which is "differentiable in terms of subject-matter and style". Then poetry as a form of discourse must have a similarity with and a difference from other non-poetical forms of discourse. These views cannot tell us how "any kind of poetry may be isolated and discussed as a separate kind"⁶. There may be a certain poetic quality in *De rerum nature* which places it in the company of *Hamlet*, and not in that of the *Critique of Pure Reason*. But this cannot mean that our terms and concepts are the same in analysing the works of Lucretius and Shakespeare. An enquiry into the common quality of all poetical works cannot give us a knowledge of the distinctive qualities of the different poetical works. This points to the important truth that the subject-matter of the critic and his method of inquiry and argument are interdependent. Consequently any given or chosen method cannot enable us to ask any question we like or to get answers to all or our questions. The number of questions that can be asked is determined by the kind of method chosen. Critical statements are relative to the questions raised, and the questions are relative to the frameworks accepted.

Contemporary criticism confuses the universality of a principle with its validity. A principle may be valid with reference to a certain kind of poem; and it need not be true of all kinds of poems. This false demand for universality is evident in the various revolutions and counter revolutions in the history of critical theorising. Certain conventions having a conditional truth were treated as rules, and the rules became principles. What has happened is the conditionally true is elevated to the rank of the absolutely true. Then the revolt arises, and what little relative truth a convention

6. *Critics and Criticism*, p. 63

has is rejected completely. Thus we have had the battle for and against the unities.

The emphasis on the common poetical quality ignores the "infinite variety" of poetry. It lays its hands on the linguistic devices and then seeks to derive the function or functions. In actual experience, we proceed from an awareness of the function to the devices employed to realise that function.

Any critical system depends upon "a finite number of terms and connections", and as such it has certain limitations. Certain questions treated by the Aristotelian system cannot be dealt with in the Coleridgean system, and vice versa. But taking into consideration the utility and consistency of a method, one can argue that Aristotle is a better critic than the so-called Aristotelians, and that Coleridge is better than his professed followers. Any method cannot be dogmatic because critical principles are only instruments of inquiry and analysis. The superiority of a method is determined by its being a little more comprehensive without ceasing to be concerned with the work of art as such.

The modern critical formulations consider the poem to be "a statement in words"⁷. This view does not state what poems or kinds of poems it intends defining. Brooks and Warren make the poem "a form of speech or discourse"⁸. For pottle it is "a kind of speech"⁹. This leads them to an emphasis on a distinction between a poem and other forms of linguistic discourse. Even Ransom follows this procedure.¹⁰ Wellek and Warren take the literary work to be "a whole system of signs, or structure of signs, serving a specific aesthetic purpose"¹¹. The Aristotelian poetics, however, takes poetry to be a class of products having language as the medium. The common feature of this class is said to be imitation. Only then does Aristotle enquire into what poetry imitates, in what it imitates, how it imitates, and with what special power it imitates. The Aristotelian approach limits the scope of the discourse and within that limit it is comprehensive. The genus of poetry given by the moderns is the differentia outlined by Aristotle.

The basic terms for analysis assume different meanings. Thus content is viewed by one as an internal principle related to the external body called form. Another seeks content as the external raw material of experience, thereby making the form internal. Brooks would have form as semantic structure, content being the paraphrastic statement. Wellek and Warren distinguish outer form from inner form. Bateson takes form in poetry as the synthesizing principle, and makes content extra-literary. Leavis subor-

7. Yvor Winters : *The Anatomy of Nonsense*, p. 11

8. *Understanding Poetry*, XXXIII ff.

9. *The Idiom of Poetry*. Pp. 71-72

10. *The New Criticism*, Pp. 279-281

11. *The Theory of Literature*. Pp. 141, 152

dinates form as concrete presentment to content which is the moral preoccupation. To add to this diversity, the modern critics are more interested in arriving at a qualitative definition of poetry. Here we find that poetry is metaphorical and symbolic (Brooks and Wimsatt) or that it is "a fabric or meanings (Richards). These approaches have resulted in the frequent use of terms like theme, statement, evocation, vision, total meaning, tension, denotation, connotation, ambiguity, metaphor, paradox, irony, symbol, and myth. This semantic approach lands them into grappling with the problem of the structure of poetry. The next step is to speak about the symbolic structure which tends to assimilate dramas and novels too to lyric poems.

The artist's handling of his materials in a given work is conditioned by his intuition of a form ; and here we have the cause of the poetic structure because it regulates the act of construction. The result is a poetic whole of a certain kind. Both for construction and appreciation the first principle is the form. The modern critics do not appear to pay proper attention to this fundamental problem. It is because our contemporaries consider the problem of shaping principles of poetry as one of deductive theory, while it is one of empirical fact. It is a unique fact which compels us to approach the question of poetic theory inductively. And the validity of a poetics is largely determined by the poetical wholes that are already in existence. A critical theory can exist only if poems of a certain kind already exist.

13. The Aristotelian principles derived from the concept of imitation are the object, the means, and the manner of imitation. He speaks of poetry and its kinds, of the parts and the basic unity of the poem. The poem is examined as an artificial product. Though the moral and social effects of art are considered in the *Politics*, in the *Poetics* the moral problem is separated from the aesthetic. The critical questions bear fundamentally on the poem itself. A poetics cannot deal with every question raised about a work of art. It can and must deal "only with those raised concerning it *qua* work of art". Such a poetics would be analytical and inductive since the object of consideration is the work of art. Like any object of knowledge, this work must exist prior to any knowledge of it. Then the rules derived would not be rules governing the creative process. The poetic questions are questions concerning the poetic structure of the given work. We inquire what form is imposed on the medicum of words. This inquiry leads us to an insight into the nature of the parts and their interrelation. It is a method directed to the discovery of the principle of unity and order. "Since in a formal consideration," Says Olson, "the form is the end, and since the end renders everything else intelligible, a mark of discovery of the formal principle would be that everything else in the poem would be found to be explicable in terms of it." The nearest possible approach to a critical language of this sort is that given by Aristotle. It would be rash to ignore the

methodological aspect of the problem presented by Aristotle. The Chicago critics accordingly examine how far they can profit by attempting to adopt to our current needs the principles and analytical devices which Aristotle was the first and almost the last to use"¹².

The six critics were concerned with the "true" nature of poetry and the "proper" character of criticism. Kenneth Burke called them "Neo-Aristotelians". They were interested in that class of critical problems discussed systematically for the first and the last time by Aristotle. They found in Aristotle an appropriate and workable method applied to problems which are crucial for practical critics, literary historians, and teachers of literature. Accordingly they begin where Aristotle left the enquiry and they pursue this method in their study of modern literature. This has necessitated an extension of the Aristotelian mode of analysis. They are indebted to Aristotle much in the same way as the modern biologists to Mendel. In other words, they are not dogmatic in believing that theirs is the only valid method or that Aristotelianism is a comprehensive system. They admit the possibility of many valid critical methods, each having its own specific powers and limitations. It is a pluralism, not a relativism and it sought a "critical" consideration of criticism itself.

The Chicago School takes up the poetic method of Aristotle "as a strictly pragmatic and non-exclusive commitment". The method is capable of being developed into a comprehensive one best fitted with the necessary analytic tools for a study of the still relevant problems. When we recognise that a poet is to be viewed distinctively as a poet, we refer to his art. He "builds materials of language and experience into wholes of various kinds to which, as we experience them, we tend to attribute final rather than merely instrumental value". The criticism of poetry then is an enquiry into the nature and value of the different kinds of poetic wholes, and into the realisation of the demands of the particular kind of poetic whole by a given work of art. This approach needs the analytic tools that can determine "the number, character, and ordering of their functional parts" and define "conditions of success or failure implied by the nature of each".

14. Richard Mckeon observes, "It is hardly profitable or pertinent to regret that there have been few Platos and few Aristotles; but it is appropriate to remark on the misfortune, since there are so few, that we should neglect so signally to profit by their examples of method; but should be content in our studies and histories to find imperfections which they seem to possess only when their sentences are read without the logical and dialectical devices they supply to guide interpretation."¹³ A close reading of the text of Aristotle is necessary to understand the method that can give us answers relevant to the mimetic art embodied in the concrete wholes.

12. R. S. Crane : *The Languages of Criticism and The Structure of Poetry*, p. 149.

13. *Critics and Criticism*, p. 175

Each such whole needs the three material components and it has also a specific *dynamis*, the actuality or form of their combination. Since the Aristotelian poetics is fit only to analyse the mimetic wholes, it does not offer any unitary theory of poetry as such. It is thus improper to apply the theory of Aristotle to *the Divine Comedy*, *The Dunciad* or *the Prelude*. Yet we must insist that Aristotle's great value lies in the lines of technical analysis he presented and in establishing the basic terms in technical significances. His analysis distinguishes the arts from the sciences and offers the distinction of methods. He examines the problem of value in poetry and the problem of the species of poetry. The two are interdependent. He offers an outline of a science which, says Crane, "deals with principles and causes rather than with conventions or poetic traditions, with the artistic necessities and possibilities of particular forms rather than with accepted rules and models"¹⁴. These are Universals and as such are valid and relevant to poetry of a mimetic kind. They cannot be applied to poems having structures of other kinds. There are many "possibilities of formal differentiation" and therefore of a discovery of new forms. The poetics is not fixed. It is a growing science.

Any critical enquiry must recognise the specific status of a work of art as an artistic object. This recognition involves an answer to definite questions. What is the constitution and power of the whole aimed at and/or realised by the author? To what extent does this achievement follow from the special requirements of the particular kind of work selected? Aristotle did recognise the poem to be a concrete artistic work. He gave certain hypotheses and analytic devices that enable us to define the causes operating in the construction of different kinds of poetic wholes, and to understand the criteria of excellence proper to each kind. The valuable thing here is the method through which he derived these statements. The Chicago critics are committed to this method not dogmatically, but rationally. As such they aim at extending the method to cover also those poetic forms which Aristotle did not and could not examine, but only those that could come under the general term "imitation". Moreover, Aristotle admits the reality and possibility of different kinds of wholes; and he also enables us to approach a work of art primarily from the standpoint of poetry, and secondarily from the standpoints of the other subjects of study. Here we find how different evaluations necessitate different frameworks.

Criticism may be confined to the subject-matter of art, its medium, its productive cause, or its end. It may proceed integrally seeking a common denominator or differentially separating the kinds of subject-matter or medium etc. Thus a plurality of kinds of criticism is possible. The critic's choice of a method is determined by the kind of questions he asks, by the form of answer he demands, and by the adequacy of the available system. As Olson remarks "if one wishes to know the nature of a given kind of poetry,

14. *The Languages of Criticism*, p. 65

as a certain *synolon* or composite, a whole and its parts specified with the maximum differentiation possible without the destruction of the Universals upon which science depends, an Aristotelian criticism is requisite ; if one proposes to view poetry in terms of principles of maximum community, a Platonic criticism is demanded. Every philosophy is addressed only to certain questions and can answer them only in certain forms¹⁵. "Aristotle offers a principle of maximum community governing all works of art only, and then proceeds to enunciate the maximum differentiation of the artistic forms. The principle of maximum community is that of imitation which is only assumed, not proved. As the basic truth of the science of poetics, it can only be proved by another science. Yet the principle is taken to be true because it works. The principle of differentiation, however, is inductively arrived at. Each concrete whole then defines the form aimed at and the matter used. And poetry is that which inheres in the nature of a poem as a "concrete whole", not in any one of its elements. These elements admit of independent variations, though each whole has its specific synthesizing principle. This principle is called the particular *dynamis*, the power of the form, the animating one. This approach we owe to Aristotle.

"The Criticism of art", says McKeon, "is influenced in a peculiarly nice balance by commitment to principle, determination by subject, and uses of method"¹⁶. It is determined by the ascertainable facts which determine its principles. The subject-matter and the principles determining the discussion can be grasped by examining the terms. Each subject has its own set of terms. A student of ethics can examine a poem only by first subordinating the terms and premises of his ethical system to the peculiar principles of poetics.

15. Criticism, as Elder Olson notes, is a department of Philosophy.¹⁷ A comprehensive philosophy always develops a certain theory of art. The critical theories of Plato, Aristotle, Hume, Kant, and Coleridge are determined by their respective philosophies. If a critical theory arose without any such reference, even then it does not imply its independence of a philosophical system ; for any discussion of art does involve assumptions that go beyond art. Hence "the number of possible critical positions is relative to the number of possible philosophic positions" ; and the number of the philosophic positions is strictly determined by the number of aspects of the subject that can be discussed, and by the kinds of dialectic that can be applied to a discussion of the subject-matter. The terms employed in criticism refer to the subject-matter which is a formulation of the subject. And criticism has so far considered a work of art as a product, as an activity of the artist, as a character of the artist, as an activity of the spectator or listener, as an instrument or as a sign. These are differing views, not contra-

15. *Critics and Criticism* (abridged), p. 9

16. *Critics and Criticism*, p. 464

17. *Critics and Criticism* (abridged), p. 4

dictory views, because each view has its own frame of reference ; and the great merit of the philosophies of Plato and Aristotle is that they investigate all these aspects, though in different texts.

In the frame-work of Aristotle, poetics aims at discovering and stating the principles that govern the poets when they make good poems ; and these are also the principles by which the specific poetic qualities can be judged. It offers a knowledge leading to a human activity. The purpose of this activity determines the character of the data and the method dealing with the data. This purpose is not to be found in the activities arising therefrom, but in the products resulting from the activity. The purpose is inherent in the products ; and it is independent of the character and motives of the agent who brings it into existence. Thus poetics is other than ethics. It is also other than logic and the useful arts because what it constructs has in itself the sufficient reason for existing. The products studied in poetics are objects arising by a certain process out of pre-existent materials. They exist and are therefore knowable only as concrete wholes, like the objects of the biological sciences. Some concrete wholes come into being because of a moving principle inherent in their matter. Other concrete wholes come into being by art, by a principle that is outside their matter. As Aristotle puts it, "from Art proceed the things of which the form is in the soul of the artist"¹⁸. The productive sciences are concerned with such "things made", and the knowledge sought is the knowledge of causes or necessary connections. We reason back from the nature of the product to its necessary or desirable conditions. Consequently the basic concern of this poetics is with the poetic reasoning. This reasoning aims at an understanding of the essential conditions on parts of poems, and at an understanding of the specific conditions of the different forms. The two are complementary. As a practical science, poetics also examines the best possible state of any given poetic form. In other words, it is concerned with necessities and also possibilities of the forms it analyses.

16. The Aristotelian method has to be developed by extending and refining its basic concepts. The analysis of a work of art must be concentrated on the internal causes which explain the specific construction and effect of the work as an artistic whole. Such an approach is comprehensive because it takes up all the elements necessary to the existence of a poem as a product giving rise to a definite effect and these elements are independent variables. The variables are made up of language subject-matter, and technique. Each whole has its "proper pleasure". The Aristotelian poetics makes plot central to dramatic and epic poetry. A lyric does not have a plot in the dramatic sense. But it has something analogous to it. This is the "specific form which synthesizes into a definite emotional whole what is said or done in the poem and conditions the necessities and probabilities

18. *Metaphysics*, 7.7

which the poet must embody somehow in his lines"¹⁹. We can here bring into application the devices given which are valuable for discriminating a large number of different poetic forms or principles of construction. The method enables us in the differentiations of poems, poetic devices and materials. Analysis has to proceed on these lines. That is, criticism here becomes functional and specific. It is not enough to have a qualitative and general criticism. Our starting point is the recognition of the shaping principle of form and emotional "power".

The Chicago critics take poetics to be "a science concerned with the differentiation and analysis of poetic forms or species in terms of all the causes which converge to produce their respective emotional effects."²⁰ It does not exhaust all aspects of the work of art, and what it excludes is covered by the theoretical and practical sciences. The consideration of art as a skill is a problem in ethics, as a socio-political instrument is a problem in politics, as a mode of being is a problem in metaphysics. The definition of a given work of mimetic art must specify the factors concerning the object (what), the means (in what), and the manner (how) of imitation, and also the kind of effect produced. The work of art being a product, is a whole having a certain number of parts of a certain nature arranged in a certain way. It is the method "of multiple differentiation and systematic resolution of maximum composites into their least parts"; and this can be extended to many species of poetry that came after Aristotle. Reasoning proceeds from the distinctive whole to determine what parts are organised into such a whole. The duty of the critic is to consider the work of art as a unique existent thing and then to discover its structural principles. We are not to show that the poem reflects such and such an ironical attitude, some logical structure, patterns of ritual drama, or a basic mythic theme. If we are interested in one of these and if the poem is a good one, it may appear in the poem. Basically we need a formal sense on the assumption that the peculiar principles of structure embodied in the poem do not probably have a parallel. Our hypotheses will not be fixed and unalterable. We only assume that meaning is involved in a poem as a necessary condition of the existence in the poem of a poetic form. Then the recovery of the meaning is necessary for the discovery of form. The poem as an artistic structure demands a prior understanding of the poem as a grammatical structure. The grammatical materials have a power only when they are viewed as determined by the shaping principles peculiar to the arts. The solution to the artistic problems raised by the work of art can be had only when our enquiry is guided by an explicit definition of the formal whole. We have to approach the poem on the basis of general ideas about poetic structure. Otherwise we cannot "construct a workable hypothesis about the structure of any poem". Thus we cannot separate

19. *The Languages of Criticism*, p. 161

20. *Critics and Criticism*, (abridged), p. 9

theory from application. The universal terms of our hypotheses and the apprehended particulars of the texts must agree with one another. This demands that our explanatory formulae be fluid till we transform them into conclusions. It also demands a systematic use of "the method of multiple working hypotheses". Of the many hypotheses available the best one is the best among the many relevant ones. The critical procedure demands a constant comparison of one hypothesis with another. But our hypothesis should not be a descriptive formula; it must imply practical artistic consequences. Since we seek to explain and judge a work in terms of its structure and power, we must be prepared to go beyond the formulae to understand its distinctive construction. We demand a complete explanation and everything in the text must be accepted as significant before we frame a hypothesis. The hypothesis will then be comp'lex. The hypothesis cannot be complete if it is not coherent. It must exhibit the greatest possible internal unity. Finally the best hypothesis is that which needs "the fewest supplementary hypothesis to make it work".

The discussions of art presuppose a subject-matter which is determined by three considerations. First, we have to determine the kind of things appropriate to the discussion, and this offers general philosophic principles. Next, we have to determine the mode of classifying such things, and this needs a methodological definition of principles. Finally, we have to determine the features relevant to the evaluation of such things, and this leads to the principles of criticism. Any critical judgement demands all these considerations which assume that poetry is a valid source of knowledge; and this "cannot be communicated in terms other than its own". Then personal and social considerations, moral implications and the like, if they are extrinsic, are irrelevant to an understanding of the poem. We have to concentrate on the structure of the poem. But the tendency to a pure formalism implicit in such an approach is not acceptable to the Chicago school because this school needs a basic aesthetic which can differentiate between species of works of art. Crane describes the method as one which "seeks to appraise a writer's performance in a given work in relation to the nature and requirements of the particular task he has set himself, the assumed end being the perfection of the work as an artistic whole of the special kind he decided it should be". The pure formalist fails to distinguish between the broad genres and the between the subspecies. W. K. Wimsatt, Jr.²¹ attacks the position of the Chicago critics arguing that they are blind to the elements operating in the work, the elements that are not required by the species. These critics, he says, go outside the poem, go to a theory of the genre and evaluate a work with reference to the intention of the author. This is a criticism arising from a gross misunderstanding. The Chicago Critic does not go outside the poem to a given genre. He is not bound by any one conception of poetic unity; nor is he

21. *Comparative Literature*, V No. 1, Winter, 1953

offering an *a priori* concept of a genre. If he is pleading for anything, it is for the rejection of "ready made literary doctrines or canons of taste"²². Even in the choice of a working hypothesis, he recognises a multiplicity of critical languages ; and if he prefers the framework of Aristotle, it is because Aristotle offers a more comprehensive and a more coherent hypothesis which will allow us to put purely artistic questions.

22. *The Languages of Criticism*, p. 187

ON THE NECESSITY OF 'THE GIVEN' IN KNOWLEDGE

PROF. PRANAB KUMAR DE, M.A.

In attempting to solve the problem concerning the origin of perceptual knowledge many distinguished thinkers have recourse to 'the given' as the starting-point in knowledge. The weight of the expression—'the given'—is realised the moment we begin to reflect whether it is at all possible for us to decide what things we shall cognise at the next moment. The room in which I am now, is pitch-dark and I can distinguish nothing here. Suddenly the electric switch is put on and at once my room is flooded with bright light. Immediately afterwards, I see before me a slender snake—like structure which makes me shudder in fear and a cold shiver passes down the spine. This staggering experience is due to my suddenly seeing the slender snake—like structure. But for something being given at the time this dreadful experience would not have occurred. Surely it must be readily granted that this whole experience is not a fiction of my mind or a by-product of my troubled brain. The 'slender snake-like structure' which frightens me may well be an interpretation of my mind. But this interpretation is powerless and empty without something which is given at the start. This therefore clearly brings home to us the importance of 'the given' in perceptual knowledge.

But some ask : Cannot perceptual knowledge be explained without 'the given' ? Idealists (subjective and objective) have sought to prove that 'the given' represents nothing real and that it is neither necessary nor sufficient to account for perceptual knowledge.

It is mostly the realists in epistemology who have applied all their intellectual equipments in their bid to prove that 'the given' is indispensable for knowledge.

Two of the main reasons why the question concerning the necessity of 'the given' has been misinterpreted and has not been satisfactorily answered are :—

(1) There are many who have tried many different expressions to denote 'the given'. Unfortunately, however, neither do these expressions seem to be synonymous and equally accurate, nor do the characters which they impute to 'the given' appear to be mutually compatible.

(2) Many idealist philosophers have attempted to show that the notion of 'pure givenness' is a fiction or that it is nothing more than a string of judgments.

Let us now take up the first point. Some of the expressions used to denote 'the given' are : (1) Pre-analytic data (Prof. Lowenberg) ; (2) 'Manifold' (Kant) ; (3) 'Essence' (Critical Realist) ; (4) 'Sense-impression' or 'Sensation' (Mill, Green, etc.) ; (5) 'Sense-data' (Russell, Moore, etc.) ; (6) 'Sensum' (Broad), etc. Among those who have argued for 'the given' are such distinguished students of epistemology as H. H. Price, Prof. C. I. Lewis, Mr. W. T. Stace, the American neo-realists, etc.

Just before taking those apparent synonyms of 'the given' for careful consideration, we find that we cannot avoid passing some preliminary remarks on the nature of 'the given.' 'The given' is interpreted by some to mean that which is completely divested of all intellectual constructions. This appears to indicate that 'the given' has no relation to thought. But actually whether this meaning of 'the given' can prove to be satisfactory or not is not at all easy to decide. This is why many philosophers very often talk about the inexpressibility of sensations. But there is also a number of other thinkers who have opined that 'the given' is not completely divorced from all intellectual operations although they readily grant that 'the given' is the irreducible fact element in knowledge. We can only remark here that the first is unacceptable because it tends towards dualism in knowledge. Moreover, such cases of 'the given' are never actual.

Let us now go back to the consideration of synonyms of 'the given'. The first of the expressions listed above says nothing definite as to the character of 'the given.' It merely indicates that 'the given' is immediately presented even before any analysis can begin its work.

Moreover, there is no necessity in thinking that whatever is prior to any mental analysis must be 'the given'.

Lastly, are these data simplest units of experience or are they purely logical? Are they mental? Unless and until these questions are satisfactorily tackled there is little chance of its acceptance by philosophers as a proper synonym of 'the given'.

The second, third, and fourth expressions do not imply the same thing. The Critical Realist's 'Essence', for instance, covers both the logical universal and the qualia of sense. It does not bring to light the exact character of 'the given.' Therefore, the Critical Realist's use of 'Essence' cannot be a happy synonym of 'the given'. Because 'the given' is neither universal nor something which is purely logical. That which is tied to the present and is immediately felt cannot be a universal.

Again, J. S. Mill's 'sensation' and Kant's 'manifold' have different implications. The very word 'manifold' indicates multiplicity. Really, it is the multiplicity of impressions presented to the senses in space and time. It is a stage prior to, and independent of, categorisation by the understand-

ing. But Mill's 'sensations' are private mental occurrences. Mill carefully distinguishes sensations from bodily feelings, on the one hand, and also from objects, on the other. The word 'sensation' is ambiguous and vague.

The fourth and fifth expressions have sometimes been taken to mean the same thing. Reid and Berkeley, for example, have maintained that they are so. But a number of other thinkers (*e.g.*, Moore and Price) stick to the opinion that sensations and sense-data are not identical. G. E. Moore, for example, says, "And when, therefore, we talk of having sensations, I think, what we mean by 'sensations' is the experiences which consist in apprehending certain sense-data, not these sense-data themselves" (Some Main Problems of Philosophy), p.31 G. Ryle, again, has objected to the use of the expression 'sense-impression' or 'sensation'. The word 'sensation' is used in two senses :

(1) In the first place, sensation means 'suffering of a pain or other discomfort'.

(2) In the second place, it also means 'to discern or detect by touch'. It means an 'acquired skill'. Taken in the first sense 'sensation' cannot be any component of the concept of perception. "The concept of sense-impression is not any sort of component of the concept of perception, any more than the concept of vitamin is any component of the concept of dinner" (Contemporary British Philosophy, Ed. by H. D. Lewis, p. 428).

There is also wide divergence of opinion as to the character of the given. Some philosophers strongly assert that 'the given' is objective, that it remains unaltered and that it has sensuousness. Mr. C. I. Lewis, for example, expressly states that 'the given' is the true fact element in perception, illusion and dream. He denies the unsensed given. 'Unalterability' and 'sensenous feel or quality' are the two important characteristics of 'the given'. Price and Moore also like to attribute these two characteristics to 'the given'. In his 'Theory of Knowledge And Existence' Mr. W. T. Stace draws a distinction between the metaphysical given and the logical given. Kant formulated the first and Mr. Stace formulates the second. Kant's given is 'presented', but Mr. Stace's given is 'granted in argument'. 'We cannot go beyond it'. 'The given', according to Mr. Stace, includes (1) presentations or images, (2), dreams, (3) illusions, (4) hallucinations, (5) extension-spread, (6) duration-spread, (7) relations of position (*e.g.*, 'to the left of' or 'to the right of'). In the case of the internal world, 'the given' includes feelings and emotions, But pure awareness of 'the given' which is completely free from any thought-construction is never actual. Mr. Stace's distinction between the logical given and metaphysical given sharply points to the complications already present, because there is no doubt that many have chosen the first whereas others have preferred the second.

A careful consideration of the fourth, fifth and sixth expressions raises another question *viz.*, are sense-data to be regarded as identical with 'the given'? There have been many eminent thinkers who have frequently

referred to sense-data as the starting point in knowledge. This is why the chance of confusing these two apparently similar expressions cannot be flatly denied. But upon closer scrutiny the difference between the two comes to light. Although the word 'sense-datum' is ambiguous, it has at least two very common and well-recognised meanings : (1) The immediate experience that consists in apprehending a peculiar class of objects which are incomplete in character and are neither self-supporting nor self-sufficient.

(2) It also means the objects which are apprehended in the acts of apprehension. But it can be argued that when used in either of these senses, the word 'sense-datum' cannot be properly used in place of 'the given.' If sense-datum means something which is purely mental, then that something is in our mind. But is 'the given' in all cases in our mind ? None doubts that the mind is capable of producing certain experiences from out of itself. But surely presentness is not entirely confined to such cases. When, to take an example, I see a particular patch of black colour with deep yellow stripes in a jungle and feel extremely nervous, is it true to say that this experience of mine is manufactured by my mind ? If it were already 'in' my mind, why do I feel nervous now and here ?

It will not also be very wise to identify sense-datum (in the second sense listed above) with 'the given.' If 'sense-datum' means objects which are immediately apprehended, then it is essential to point out that 'the given' and 'sense-data' are not exactly identical. They can be distinguished. If I say 'sense-data' (in the above sense) are 'given', does the predicate simply repeat the subject ? The chief feature of 'the given' is a sudden conformation by the mind. It is a shock to the mind because it is not always expected. But are 'sense-data' and 'the given' separate ? No. Although they can be distinguished, they cannot be separated. We can surely distinguish between givenness and that which is given. 'The given' is the not-further-analysable unit which is incomplete but real.

(1) But, are sense-organs indispensable for 'the given ?' Sense-organs cannot be identified with 'the given' because sense-organs are mere instruments of knowledge ; they simply help to connect the mind with some presentation. Neither this presentation nor the instrument possesses the characters that 'the given' is said to possess.

(2) As the Naiyayikas and some other Indian philosophers rightly point out, an indriya or a sense-organ is itself known by inference. But 'the given' is always immediately conveyed to us.

(3) When, for example, the sense-organs are severely damaged or incapacitated, they cannot perform their normal duties, yet 'the given' does not cease to function thereby.

The tie between the sense-organs and 'the given' is not a tie of necessity. The irreducible element in perceptual knowledge may very well be cogitated without sense-organs. But in saying so, we are not denying that the sense-

organs help in the matter of knowing 'the given.' All we are eager to maintain is that the relation between sense-organs and 'the given' is a separable relation. Therefore we hold that all cases and kinds of 'the given' are not necessarily connected with the five or six sense-organs. Sense-organs are not therefore indispensable.

When we come to consider the second question, which is of greater interest, we find quite a number of idealistic philosophers (subjective and objective) trying to prove that 'the given' is not any real component of perceptual knowledge. It seems that the idealists suspect 'the given' partly because they think that 'the given' can be interpreted to have no relation to thought and partly because they are afraid that an unqualified admission of 'the given' in knowledge might undermine their fundamental idealistic position.

Plato, for example, said long ago that the data of sense are not relevant to true knowledge. Supporters of the Berkeleian maxim—"Esse est percipi"—have held that there is nothing except mind and its ideas. How, then, can there be anything given? J. S. Mill, the Solipsists, etc., show no fascination for 'the given.'

B. Bosanquet, T. H. Green and B. Blanshard, to mention only three great champions of idealism, have vigorously attempted to show that 'the given' is not at all independent of the relating activity of thought or judgment. Mr. Blanshard has offered two arguments against 'the given :'

- (1) 'The given' unless 'interpreted' means nothing.
- (2) Perception goes beyond 'the given'.

As he says, "But if sensation is present alone, we are below the perceptual level" (*Nature of Thought*, Vol. II, p. 53).

B. Bosanquet² emphasizes upon judgment and maintains that mental construction of reality is continuous from the unreflective education to reflective judgment. It is very difficult to separate 'the given' from the rest of knowledge. Mr. T. H. Green also writes "Thought is the necessary condition of the existence of sensible facts, and that mere sensation, in the sense supposed, is not a possible constituent in the realm of facts" (*Prolegomena to Ethics*, p. 52). But several arguments can be offered against this idealistic theory.

(1) The question has not been properly realised. Sometimes the question has been put : "Do we mean to say that the given element can be abstracted from experience and found out?"

But the question can be asked ; "Does 'the given' form part, an essential part, of our perceptual knowledge of the external world.?" The idealists

1. D. M. Hamlyn also writes, "It is useless to consider sensations as a 'Given' from which all else is to be constructed" (*Sensation and Perception*, p. 190)

2. Bosanquet has said "we can get at no data unqualified by judgement (*Essentials of Logic*, p. 28).

have mostly tried to answer the first question and have answered by saying that without "judgment" or "interpretation" or "the relating activity of thought,, 'the given' is a fiction.

(2) It can be easily admitted, as the idealists have done, that 'the given' alone cannot account for perceptual knowledge. But this in no way induces us to deny the given or to declare that the given is a fiction.

(3) Every theory of knowledge, be it idealistic or not, that denies 'the given' is found on analysis to depend upon 'the given' for the matter of knowledge.

(4) If it is said that "thought is constitutive" and can supply the matter of knowledge out of itself, the whole world is reduced to ideas of the mind. Surely I cannot always decide what I shall perceive a minute later. This peculiar fact of "presentness,, is therefore undeniable.

Conclusion: The conclusion of this brief discussion may be summed up as follows :

(1) Givenness or presentness is not created by the mind. It is something that can be found out.

(2) When I say that something is given to me, I do not probably mean only the sense-datum. Sensation or sense-datum is not identical with 'the given.'

(3) It is necessary to hold that 'the given' is always thrust upon us from without. It may very well be internal.

(4) 'The given' has a more or less uniform character. It does not change from moment to moment.

(5) 'The given' is never complete. There is no language that can describe pure givenness. This is because of our sophisticated use of language.

THE NAURŪZNĀMA OF 'UMAR

KHAYYĀM—III¹

DR. H. C. PAUL, D.LITT.

On wheat and what is obligatory about it

A newly sprouted barley was considered by the Persian kings as a sight of good omen, for the reason that it serves many useful purposes. And of grains that are used as food, it is more easily usable. For this reason there goes the proverb that within forty days it comes from one granary to another; wherever it is cultivated it puts forth its shoots, and its corns are grown within the shortest period. Barley is the only thing which is used both as food and fuel. The wise and the persons of religion prefer barley as their food; and they are of opinion that by taking it there is no attitude of revenge with its dirty habits and sordid nature which cause to strain every nerve. In plethoric and bilious diseases also barley is safer; and the physicians of 'Irāq call it the Sacred Drink (*mā' i-mubārak*). It is such a drink that 24 varieties of diseases are cured by it, such as, *sokhta* (or diseased in the liver), *dhātul-jamb* (or *pleurisy*),² *hum mā' i-mutbiqa* (or continual fever), *hum mā' i-muhrāqa* (or burning fever), *surfa* (or cough), *sar-sām* (or delirium), *diqq* (or consumption or a hectic fever), *sil*³ (or ulceration of the lungs), *dummāl i-jigar*⁴ (or abscess of the liver), *yubūsāt i-mi'da* (or aridity in the stomach), *'atsh i-kādhīb* (or false thirsting), *ṭala' i-khāiyya*⁵ (or testicle smeared with pitch), *ṭulla' i-sar*⁵ (or a scratch in the head which fetches blood), *ṭala' i-sīna* (or breast smeared with pitch), *ṭulla' i-pahlū* (or a scratch on the sides which fetches blood), *ṭala' i-jigar* (or liver smeared with pitch), *ṭala' i-mi'da* (stomach smeared with pitch), *ṭulla' i-shikastigī* (a fructural), *ṭulla' i-khala* (a scratch of luxation), *ṭulla' i-sokhtagī* (a burning scratch), *ṭulla' i-nigris* (gout specially with swelling in the feet or hands), and *kurm* (any wound or hurt).

And barley-oil (*raughan i-jau*) removes *qaubāy i-ṣafra* (or a kind of yellow itch) and the wheat-oil (*raughan i-gandum*) the *qaubāy i-saudā* (or black itch). When a person's fat foot becomes inert, and he cannot raise its swollen leg, or if the joint between the foot and the knee appears to be loosened, then he should place his leg on the water of barley to be prepared by making the chaff of barley (*sabūs i-jau*) very much boiled in a kettle: and it will recover his disease. The same thing may also be said about the chaff of wheat. It has been experimented; and in Baghdād, barley is boiled and then squeezed; and then again it is boiled with

¹ Last appeared in the September, 1965 issue of the *Calcutta Review*.

² or *dā'ul-haya*, fish-skin disease, or ichthyosis.

³ a different reading is *dummāl* or swelling.

⁴ or *san jigar* (?)

⁵ In the text it is طلى

sesame-oil, such that the water comes out and only the oil remains. This oil is to be anointed on the swelling of the bile; and in pain or swelling women generally make use of soft cotton there after wetting it in that oil and that gives much relief to that pain.

It is related that breads made of such barley whose corns were sown during the nights of the eclipse of the moon, are found to be beneficial to mad persons to whom these are served. Again, if a lean horse takes up such barley whose corns were sown by people during the nights of the increment of the moon facing the planet Venus, it will turn fat. Even (the symptom of) a good and a bad year can be ascertained from the plant of a barley corn. If it is straight and proportionate, the year is said to be plentiful; and when it is twisted and disproportionate the year is stingy. And it is related of the prophet Muḥammad who said, "Good are those dusts that are of barley, and a person may be happy and satisfied with it; for it is (specially) for my bread and for other prophets." Very old people are found astrologising with the help of barley, and they foretell of the good and evil of the people. The magicians show their magics with its twig⁶ during the months⁷ of December and January; and they adorn it till the twig withers away. There is a class of women who extirpate the surface of a barley corn during the month of *Farwardīn*, a month of collection of rents (*īrsāl*), and sow it in the name of their daughters till the seed sprouts forth which indicates that the hairs (of their daughters) will be long.

Story: I heard that once Harmūz; the father of Khusrau, was passing by a sown corn field of barley, when the people were watering the field, some water of which was going out of it and thus obstructed the path. It was the month of *Farwardīn*. At his order a jar was filled with that water which was coming out of the sown field, and the emperor drank the same. He then said, "This is an auspicious barley-seed, and its corn ~~which is not yet with ear~~ is blessed; the water which is overflowing from this sown field lessens the fatigue, improves the weakness of digestion; and one is safe till the next year—for barley is a store-house in the form of remedy to all thirst and weakness."

Story: One day they brought before Shamsul-Mulūk Qābūs Washmgir that a man had come to the court and brought with him an unbridled horse which, he says, was caught in his own sown field. The king asked, "Is the field of barley or wheat?" He replied, "Barley". At his order they brought before him the owner of the horse to take from him as compensation that price of the barley at the time of its maturity and to offer it to the owner of the land. And he said, "Let the owner of the land be informed that the husbandmen offer the horses at their own desire when the barley grows (sufficiently) and we have taken this compensation only for the sake of discipline so that the owner of the horse guards his own horse and thereby it may not enter the sown field of others. For barley is the provision of the prophets and the holy men by whom the religion is set

⁶ *āzhalch* means twig; kind of blister in the form of a mole. With the second meaning the whole sentence may mean: Men of incantations charm the blister during . . . till the mole dismounts itself. The editor seems to prefer the second meaning.

⁷ *māh i-kāntūn*, the two Syrian months are respectively called *Kānūn-ul-awwal* and *Kānūn-ul-āchir*.

aright, and the king is to look after the provision of the quadrupeds and other beasts of burden."

Story: It is such related that Ādam, peace be on him, ate a wheat and for this he fell down to the earth from the heaven. God the Great provided wheat as his food. However much he ate of it, he was not satiated. He then cried (for help) to God the Great. He sent him barley with which he made bread to eat and thus satiety reached him. He then made it an augury as he found it to be (ever) fresh and green. From that time onward it became the custom in the lands of Persia that every year on the *Naurūz* they asked for barley for the sake of safety and peace that are innate in it.

On Scimeter and its characteristics

Scimeter is the sentinel of the King and the protector of his people; and so long it is not with him, he does not stand aright for all empediments of the administration of justice can be ruled out by it. The first *garhar* (gem or form of the essence) that came out from the mine was iron for the reason that it was the most essential instrument for the created beings; and the first person who made arms from it was Jamshid. All arms are magnificent and (at the same time) essential; but no arm is more necessary and splendid than the scimeter. Because, it is of the similitude of fire with its lustre and the master of all obstacles (or with its sharpness of the edges). The wise say that the world without iron is like a youth without his masculine vigour⁸ for from him nothing generates. Really when one looks with an eye of insight, the affairs of the world are only dread and hope; and this hope and dread is set aright with the sword. For when one labours with the iron (*āhan*),⁹ there rises in him hope (and ambition); and when he leaves aside the iron, his fear becomes his guardian. The crown which stands on the heads of kings, is owing to the iron; and the treasure which is filled up, is also for the sake of iron. God the Great set the useful purposes of jewels for the adornment of man; but the useful purpose of iron, from which all arts and craft are derived, (is beyond description) and the world is flourished and prosperous for its sake.

Of the dignity of scimeter, it is sufficient that they gave the prophet Muhammad the scimeter, the instrument of victory, as it is ordained (in the Qur'ān), "I sent the sword" (*ba'uthtuas-saifa*); and in the Pentateuch the Master of the Sword has been mentioned as the Lord of the Bloody Battle. It is honoured for the reason of its being an instrument of valour (*shajā'at*) which is one of the greatest virtues of men and other living beings. The possibility of valour is so defined that when any kind of passion seeks to rise higher, it is such a power as to stand in opposition to it. And it is so related that the ingenuity of valour is natural, and not acquired; but it is embellished through its acquirement. This *shajā'at* has been placed as

⁸ *dhakar* means penis or the masculine sign; it also means steel or male iron. *Dhakar* is Commemoration of God.

⁹ *z. ayanh*, *skt. ayas*, Iron, a sword; it may also mean the heart, and a misguided heart is compared to a sword unsheathed, for which refer to Vuller's edition of the *Shāhnāma*, pp. 814-5.

the neighbour to heart (*khānājigar*)¹⁰ which is the store-house of blood (*khāna' i-khūn*)¹¹. For this reason a man of valour is more fearless over shedding blood: as a lamp is lighted through the strength of its oil in it; so valour gets strengthened by reason of its blood. It is so related that the subject of valour is the vital power of the soul (*dil*), and its object is the intrinsic power of the heart (*jigar*). And when both these are in need of it, the excellence of valour becomes manifest. Like a fire that springs out from the midst of stone and steel, it must be burnt to provoke itself. It has also been related that when the acquisition of the soul is strong and that of the heart is weak, at first its master fights bravely and earnestly, and then in sloth and langour; and when the acquisition of the heart is strong and that of the soul is weak, its master fights in the beginning with sloth and sluggishness, but in the end with ardour and earnestness. The similitude is such that the digestive power has been given to both stomach (*mi'da*) and bile (*jigar*); and it is said that as the weakness of this power makes the gratification of the appetite uncomfoting and distasteful, (so also the weakness of the power of valour makes the delight of one with no flavour and relish). Because he is always afraid and tries to avoid every thing. Valour has thus been drawn to the parable of this nature that it is like a powerful wild beast of prey: its head is like that of a lion that chews iron; its leg is like that of an elephant that tramples stones under its feet; and its breath is like that of a dragon that breathes fire. It is said that a man of valour should be such that in the beginning of his fight he acts and behaves like a brave lion, in its middle stage he waits patiently and gathers strength with awe and majesty, and in the end of his fight he subdues his passions, overlooks all sufferings and reaps afresh.

Now, the varieties of this valour have been described as the apparatus of this scimeter; and they are fourteen in number: the first is *Yamānī*,¹² the second *Hindī*,¹³ the third *Qul'ī* (i.e., with a coating of tin), the fourth *Sulaimānī*,¹⁴ the fifth *Nāṣībī* (of Nisibis in Mesopotamia),¹⁵ the sixth *Marrīkhī* (or steel-made),¹⁶ the seventh *Salmānī*,¹⁷ the eighth *Muallad*,¹⁸ the ninth *Bahrī*,¹⁹ the tenth *Damashqī*,²⁰ the eleventh *Mīṣrī*,²¹ the twelfth *Ḥanīfī*,²² the thirteenth *Narm āhan*²³ and the fourteenth is the *Qurāchūrī* (or

¹⁰ Probably *shajā'at* has been connected with *jigar* and placed together for the reason that *zahra* (bile) and *jigar* (liver) both also mean valour: other meanings of *zahra* are spirit and vigour, and those of *jigar* heart, vigour, sorrow, sympathy, expectation or the measure of poetry. Compare also in this connection the different meanings of *rāg* and *anurāg* in Bengali.

¹¹ *khūn*, signifies, besides blood, also revenge, pride, selfishness, life and soul.

¹² i.e., a sword made in Yamān. It also means the words of the prophet Muḥammad, or the perfect soul.

¹³ a sword of Indian steel, i.e., of an excellent edge. It also means the planet Saturn.

¹⁴ belonging to Solomon; an onyx.

¹⁵ It may also mean of chance or fate.

¹⁶ or born under the influence of Mars.

¹⁷ tanned with the bark of a tree called *Salam*; or peace-loving.

¹⁸ coined, not genuine.

¹⁹ of *Bahrain*, or of the colour of the sea.

²⁰ of Damascus; or swift footed.

²¹ of Egypt; any tract or region; the human body.

²² original; or one unshaken in his religious profession.

²³ lit, soft iron; or lazy, indolent or impotent.

a kind of long sword). Again, they may be differentiated in other ways, but if all of them are described, the discourse will be long.

Of *Yamānī* there is a variety, whose *gauhar* (or lustre) is constantly proportionate; it is green and flourishing with a reddish hue in the middle, and at its shank the sword has white spots, one after another, like those of silver. It is called *Kalāghī*.²⁴ And another kind of it is called *Mushaṭṭab* (lit. cut into strips); and this variety is again of four kinds with their different *Jū* (yoke or grove in the neck of a sword). The one is that whose groves are not deep and whose waving lustres are ablaze; and the other is such that its rivulets are deep and whose dusty lustres appear like pearls. It is called *Lu'lu'* (lit. pearl, or virgin). The third is such that has groves in four directions appearing temporal, being trimmed up. And the fourth is smooth and plain, and is only partly yoked. It is of three cubits and four fingers in length, and of four fingers in breadth; and its (lustrous) colour inclines to blackness. It is called *Bustānī*. A variety of this is plain, three cubits and a half long and of four fingers in breadth; it is two and a half maund or two maunds and thirty seers in weight.

We may also mention of a kind of sword, rather of its sharp edges, which was constructed by Aristotle for the sake of Alexander. What a wonder it is when Aristotle ordained that an ingradient of *maghnisiyā* should be thrust with a particle of coral and that of verdigris, such that it repels even a small grain of dust, and they mix them together to such an extent that it brings forth a mould of soft iron that is soluble and from which is produced a spirituous liquor of 12 ounce in weight! It is then to be placed on fire to be melted and collected in a melting-pot. After this particles of the seed of wild rue, oak-apple, acorn and oyster are to be pounded together and mixed to such an extent that even a small grain of its dust is left aside. Two ounces of this mixture is then to be placed on that mould of iron and to be blown till it mixes together and the iron eats away the spirituous liquor. Then it is to be made cold from where will appear the lustre of sharp edges (of the sword). And it is always pure (and lustrous).

It has also been described in the *Salāhnāma* (or Book of Arms) of Bahrām that when a sword is drawn out from its scabbard and it complains, it signifies the shedding of blood; and when a sword itself comes out of its scabbard, it signifies the war (to win). Again, if they place an unsheathed sword before a child of seven days, it signifies that he will be a brave person.

On Arrow and Bow and their significances

Arrow and Bow are the two necessary implements, and to practise on those is a cultural achievement. Says the prophet Muḥammad, "Teach your children the art of archery and swimming". And the first person who made arrow and bow was Gayūmarth. His bow was like a crane without its kernel, a part of which is similar to the bow of the cotton-dressers; and his arrow was like a hollow reed with three feathers and a

²⁴ I.e. of the nature of a Magpie, a bird with long pointed tail and black-white plumage; one that chatters continually at his pleasure.

stone-head. When Arash u Hādān²⁵ appeared in the days of Minūchihir, he divided the bow into five parts consisting of both wood and reed, and it was made solid with glue; and (the arrow) was made with iron-head. Then the art of archery reached to the days of Bahrām Gūr. He set the bow in right order and four feathers were put on the arrow. The bow was also covered with thin bark resembling the papyrus such that it appeared like the form of the part of the horizon. And for this reason the different parts of the circuit of the horizon are called *qusīy*, that is, bows. These different limits or boundaries that arise from the end of one part to another part of the horizon are rightly called *Autār* or bow-strings. And these lines (of boundaries) that appear in the sky and pass through one or other part, the whole latitude of which is called *Sihām* or arrows. It is thus related that every good or evil that comes down to this earth from the influence of the constellations of the planets, and is connected with a person according to the decree and ordinance of God the Great, is passing through these *autār* and *qusīy*.²⁶ It is as if before the hand of the archer any calamity that falls upon him is owing to his arrow—that passes through the bow and its string.

In one direction of the bow is decorated the formation of a man with its veins, legs, bones, hides and ears; and the string of it is like his life for which he is alive. Because, so long a bow is tied with a string, it is active with life which it gets from the artist. When you appreciate rightly the bow is the breast and hands of man, one hand of which is open and is bent over the back of the other. The breast (or target) works as a gripe; the *bāzū* and *sā'id* (i.e., the upper and the lower arm, or the arm from the wrist to the elbow) are the two bendings of a bow; the two hands are the two notches (at the end of a bow into which the string

²⁵ Really two persons of different age are connected together: one is Arash (Erekhsa) who for fixing up the boundary between Iran and Turan with the purpose of making peace between Minuchihir and Afrasiyab shoot his arrow from the mountain of Iriyukh-shautha (facing Tabaristan) to reach Khaunvand (at the extreme of Khurasan). And the other is Aghush u Hadan who lived during the days of Kaikhusrau, the king of Gilan. Apparently the author refers to Arash who is famous as an archer; the adding of Hadan has only made it ambiguous (cf. editor's note).

²⁶ How beautifully our epic poet also refers to the spiritual meaning of Arrow and Bow, while he describes how Kaikhusrau entered the castle of Bahman and took it over:

Then Kaikhusrau urged on his sable steed,
And shouted to the captain of the host:—
"Make arrows rain in showers upon the hold,
And let your bows be like a cloud in spring".
Immediately a cloud rose charged with hail,
Hail charged with death; full many a div was slain.
And many venom-stricken fell to earth.

The world became as 'twere the shining moon
By God's name and the prince's Grace, the divs
Went at his bidding, and the Gate was seen.

Jahān shud ba-kirdār i-tābanda mäh;
Banām i-jahāndār u az farr i-shāh.
Ba-raftand divān ba-farmān i-shāh;
Dar i-dazh padīd āmad ān jāygāh.

(Warners' *The Shahnama*, Vol. ii, pp. 408-9; and Vuller's ed., 761)

Refer also to the symbolic interpretation of the bow and arrow in Indian and European literatures (cf. my paper "Umar Khayyām and his *Naurūzmāna*", *The Islamic Review*, Woking, England).

goes); and the measure of it is recorded as the highest to the extent of six hundred maunds (*man*), and it is called the *Kashkanjir* (or column with a pulley on the summit, over which a rope is passing having a bag of sand fastened to its end—chiefly used by archers as a trial of strength). It may possess also boulders (*qala'hā*) to the lowest extent of the measure of one maund which is made for the sake of the little boys. When the weight of it varies from four hundred to two hundred and fifty maunds, it is a *charkh* or cross-bow; when it comes down from two hundred and fifty to a hundred maund, it is a *nīm-charkh*; and when it is lessened from a hundred to sixty maunds, it is called *kamān i-baland* or a bow with long horns. But the measure of firmness of every bow, whether it is higher or lower, is apportioned to a position of the sky, every stage of which is remaining for sixty *daqīqa*²⁷ or minutes; and it begins to move on its way from the two cross-bows (*guroha*) as the two notches (*gosha*) of the bow are tamed with the string till it is again put to weakness by sixteen bendings, being divided into three parts, and the gripe is placed at the centre so that it does not move from its place and the notches and the bendings are set erect at their positions. Now to the extent of the position that it came down from its notches it is doubly strengthened; and inasmuch as it bent like a pinnacle (*dāngī*), the number of its bendings is fourteen . . . and (each) two bendings made six parts. As the shape of a bow is like a semi-circle, in the same way the half of the orbit of the sphere is divided into six constellations.

As the variety of a bow is called *charkh* with its three (deviations)—high, low and moderate, in the same way in arrow is also of three varieties—long, short and mediocre. The long one is of 15 gripes, the mediocre of 10, and the short one of eight and a half. Every kind of the bow has its equivalent varieties of arrows, and they are necessarily so. If all are described, the discourse will be long. The aim here is not to lengthen the discourse, but to describe the excellence of arrow and bow for which the kings of Persia desired these things on the New Year's Day.

It is said on the basis of the science of astronomy that the bowmasters, who are archers and whose skill in arms is often archery, are never distressed (*tang-rāzi*); and every soldier who has arrows in his possession and (at the same time) is an (expert) archer, is sure to become victorious. And the cause of its victory is thus described: The fate of this armour is dependent on the planetary curve (*burj i-qaus*) of the nature of a porcupine (*atishī*) which is the residence of the planet Jupiter of great felicity, of the triad of the sign Aries,²⁸ and of the sign Leo, which is the residence of the Sun and its felicity remains till it moves to the station of Mars.

And also in the science of medicine some useful purposes accrue in recognizing the arrow and the bow: One can be sober and ascetic through it; it makes the nerves and the different organs of the body strong; it

²⁷ It also means the sixtieth part of an astronomical degree.

²⁸ *muthalla-th' i-burj i-hamal*: (i) *muthallatha' i-ābī* (the watery three—Cancer, Scorpio, and Pisces); (ii) *-ātishī*, the fiery three Aries, Leo, and Sagittarius; (iii) *-bādī*, the airy three Gemini, Libra, and Aquarius; and (iv) *-khākī*, the earthly three, Taurus, Virgo, and Capricorn.

makes the joints of the body slender and brings them under subjection; it sharpens the retentive power and makes the heart strong; and one is safe from diseases like apoplexy (*sakta*), hemiplegia (*fālij*) and tremor (*ra'sha*).²⁹

Story: They asked Sām, the son of Narīmān, "O you, the victorious leader, what is the ornament for war?" He replied, "The lustre of the praise of the King, the mastership of the chief of the army of right direction, and the skill of a soldier who possesses the coat of mail and fights with a bow."

Story: It is related that one day Bahrām Gūr was standing before his lord Nu'mān, the son of Mundiz. He shoot two arrows from his bow, and fell down two birds from the air with those two arrows. Nu'mān said, "O son, as long as the world is existing, there is no archer like you, and so long it will exist no such one will be found."

Story: It is related that one day a wise man was giving advice to his son, saying, "O son, be fond of a horse and hold dear the bow. Never be without fortifications (*hiṣār*) and don't keep your fortification without a palisade (*matars*)". The son replied, "O father, I knew of the horse and the bow; but what for *hiṣār* and *matars*?" He replied, "*Hiṣār* is one prepared for war (*mubāriz*), and *matars* is his coat of mail (*zara*), that is, as far as you can don't be without *zara*."

Story: Saif dhī Yazan says, "When the Persian Commander-in-Chief was sent by Anūshirawān, and he shoot his arrow at Abroha-i-Ṣubbāh and it threw him down from his camel, the Abyssinian prince cried out, 'O brethren, come to make aright the wrong which has become powerful; a lifeless thing that can take away the life from a living one is this couple of arrow and its bow. Preserve the culture of these two; for they are the prudent of all arms that fight near at hand, but kill the enemy from a distance.'"

Story: It is related that one day Naushinrawān asked one of his educators, "Of the armour-keepers, who is most successful?" He replied, "The masters of the bow and its arrow". Naushinrawān became amazed to hear this, and desiring to have the description of its significance he asked, "How it can be as they are only some (ordinary), men?" He replied, "For the reason that the whole body of them is turned into a *dīl* (mind or heart), their whole mind to an arm (*bāzū*), the whole of which is again turned to a bow, and the bow to an arrow, which is again turned to the heart of the enemy". He asked, "How to understand the significance of it?" he replied, "For the reason that they possess a powerful heart, strong like the *bāzū*, and their *za*³⁰ is worthy and strong like the bow, and their arrow (*tīr*) is straight and conformable like the *zih*,³⁰ whenever such is the state—they can see the position of their own

²⁹ In the same way in the *Rāja-yoga* of the Hindu system of religion there are descriptions of so many postures of religious rigour by performing which various diseases of the body and heart are cured. But significantly all these exercises of religious rigour have their origin in the realization of the Self, as is described in the *Mundakopanishad* (2/2/4): "Bow is the *Om* (i.e., a vocal expression of His Lordship), the soul is its Arrow, and the *Brahma* (Highest Self) is said to be its aim. Without being misguided this should be struck out, and like an arrow one should be of one soul with his Ideal".

³⁰ *Za* means penis, male seed; and *zih* is bow-string.

tir in the heart of the enemy'. And in this way much has been said in regard to the significance of *Tir* and *Kamān*.³¹

On Pen and its significances

Pen has been called by the wise the Waiting-maid (*mashshāta*) of the King and the ambassador (*safir*) of the heart. As long as any speech is not written by the pen, it is like a soul without its body; and when it is made written by the pen, it is embodied that remains permanently. It is like a fire that springs up from stone and steel; and so long it is not burnt, it does not take any form and turn to a lamp, so that light may be got from it. Said the Caliph Mamūn, "How exquisite is the pen! By its quality the emperor travels, serves his purpose . . . and conveys every thing to obscure (distant) lands and secure suburbs."

The first person who established the office of a writer (*dabīr*) is Tahmurath. One who cannot write properly, though he may be a good speaker, is defective, being the half of a man. The excellence of writing is a good art which is hardly achieved by any one; for it is what brings a man to the stage of Divinity, and raises a devil from his satanic attitude to the nature of a man. The art of writing is what elevates a man from his low nature to such a great position when he is called an '*alim* (a wise man), an *imām* (a religious leader), a *faqīh* (theologian) and a *munshī* (an author or a language-master). Likewise, any human being by the excellence

³¹ M.M. Bose in his *Post-Chaitanya Sahajiyā Cult of Bengal* says, "*Kāma* (popularly known as Cupid) is believed to be armed with arrows with the help of which he sports in the whole world. These arrows are not of steel, but of tender materials which can touch the tender feelings, and raise the waves of love at every stroke. They work, therefore, wholly in the sphere of emotion, for they are meant for the generation of love. Now, the sight of the moon, the scent of the flower, the hearing of the melodious sound, the touch of soft breezes, and the taste of charming sweets, can each gladden an organ of sense and create attachment, but think of the object which can at once captivate all the senses. Surely love thus produced will be perfect in every respect. . . . By designing *Krishna* as *Kāma* it is meant that He possesses all the attributes which can captivate the senses and attract the minds of all. *Rādhā*, on the other hand, symbolises *Madana*, for she always longs for union with *Krishna*. Like energy she cannot stand alone, but must have repose in the bosom of eternal Matter which is her main stay. This longing or attraction manifested in a symbolical way is usually called Love.

"That this conception of *Rādhā* and *Krishna* lies purely in the immaterial sphere, has also been witnessed by the author of the *Caitanya Caritāmṛita* (Cf. canto ii, ch. 8) thus—"The young *Madana* of the Vrindāvana has no physical existence. He is to be worshipped with the mystic formula of *Kāma*. He is so powerful that he can attract the heart of the whole world". And this figure of attraction is figuratively termed as arrows, and in its highest aspect the *Sahajiyā* culture is based upon this ideal of mystic attraction."

In the same tone the Upaniṣad also says, "O the blissful one, taking the great armour Bow of the Upaniṣad shoot the sharp arrow with your engrossed thought at Him. Then you will strike down that Immortal One (*akshara*) by your bending of the Bow with all absorption of your heart in Him" (*Mundaka*, 2/2/3).

However much the wise have tried to reveal the mystery of the real significance of the Soul, it cannot in any way be expressed to the formal eye. How beautifully Emile Schaub Koch also says, "He (the Hindu) only acknowledges truth, and even this he can only divine in hidden form, even though it may be revealed only for a moment. In the aesthetic which has traditionally been handed down to him, truth is always hidden. There is a psychological reason for this: truth (the absolute meaning of Reality) cannot be plainly revealed. The gods have preferred truth to be hidden—that men may be shielded from its discovery; but woe to those who go beyond the limit or divulge its secrets" (*Hindu Art and the Art of Anna Hyatt Huntington*, p. 18).

of his speech separates himself from other living beings and rules over them. The religion of God, exalted be His name, which is established, and the country that is ruled by the king, are controlled by the Pen.

However, a class of people is of opinion that the prophet Muḥammad, the chosen one, was an unlettered one. And that was his weakness (or rather miracle-*mu'jiz*) which again was the cause of his all power, for he did perform and also know better than what the other writers wrote and as well whatever they knew. Again, a class of learned people opines that, although we may not admit to it, he was not learned in any science, yet he was not unaware of writing. Rather God the Great, said to him, "Do not write beyond your power". At that moment the Order was ordained to be recorded. And all the folios that were sent by God to the earth from the heaven, and those revelations were kept in record by pen, were executed by it and thus got acceptance through it. The rules and customs for the kingdoms and their provinces are framed by it; and as an honour to writing the hand is adorned with an ornament of Signet and a Seal-ring. Accordingly, the kings of Persia found that the Sword had conquered the provinces and set up the rule of government there, while the Pen took possession of the kingdom and took protection over the administration of its boundaries; and the activity of these two is from the skill of the hand.

The bride-dresser of the senses are five—sound, sight, smell, taste and touch. And the centre of these five is the head, as is the soul in the body. Accordingly they ordered for Crown to be placed on the head, ear-ring to be hung on the ear, bracelet to be tied on the arm, and ring to be put on the finger. It is said that the sword is effective by the skill and strength of the arm; the glorification by the bracelet is pleasing to it. The pen is effective by the strength and skill of the finger; (and accordingly) the honour by the ring was given to it. Likewise when they write a letter and reveal their secrets there, the seal is put so that the evil eye of the traitors and the impertinent may have no effect. Hence, whenever a letter is despatched, it is to be tightly twisted, then the seal is to be placed, which is again to be covered with a veil—for the seal signifies rulership. Now, as people is the sealed-letter to this world, with the indications referred to from the Creator of the heaven and the earth, it has been twisted with their dispositions, and with the signet of the soul it has been sealed up, which has again been covered with the option of a head veiled with knowledge.

The wise have made the pen an instrument, though insignificant in appearance and easily available, yet its writings are dignified, and to work by it is difficult. It is similar to a honey-bee and a silk-worm that are insignificant in appearance, but from them such things are available which are of value and respect to the kings. They are also of many useful purposes. And this instrument which has been referred to is of three varieties: First, it is a perfect *muḥarriḥ* or an anagrammatist who accommodates his religion to the worldly; and the writing that comes out from it is called *Lujainī* (or silvery). Secondly, it is *mustawī* (or conspicuous); and the writing that comes out from it is called '*Asjadī* (or golden). And the third is both a perfect *muḥarriḥ* and a *mustawī*; and the writing that is produced from it is described as *Lā'lu'ī* (or pearly).

Again, the writing should be such as to consist four things in it: The first is that they should be firmly established both in matters minute and significant. The second is that there should be a symmetry in the form of writing; and the other variety is that it should be elegant and graceful—and this is got only by the sharpness of the pen and the (well-) setting of the hand of the writer. Likewise it should be proportionate to each other. It should not be that *rā* (ر) is turned into *nūn* (ن) or *nūn* resembles like *re* (رے). The *chashm* (the eye, hole or dot of a letter) of *wāw* (و) *cāf* (ق) or *fā* (ف) is to be according to its own position, and also proportionate to each other—neither (too) narrow nor (too) broad; and likewise, the curve or sweep (*kashish*) of *nūn*, *qāf* or *ṣād* (ص) and the length of *lām* (ل) or *alif* (ا) should be proportionate. When this form of regularity is carefully noted, although the writing be bad, it will appear beautiful, well-made and straight, and is worthy to be called a writing. And the wise have called this form of writing as best which one can read.

Likewise, three things are necessary so that the writing may be good; and if one of these three is not fulfilled, although he may be a pen-man or a master-writer, his writing does not turn to be good. The first pen, the second ink and the third is paper. A writing which is taught from a pen-man, its letters and vocables do not turn away from their own positions, for the foundation of the quantities of letters and vocables is well set up in his mind. Whenever he intends to write anything, his hand willingly affords to it, and it writes down as is taught. (Really) an unusual letter or a word is (always) unwelcome. A good writing is when its whole form is visible and sufficiently clear, and that is called *neko-rū* (of beautiful countenance). And an ugly writing is like an ugly face and its whole body is disproportionate and not adjusted to each other.

Story: Even in regard to the significance of the excellence of pen, I have thus read from the traditional records of the past that once a prince sent his messenger to a king of Persia with a bare sword (in hand), saying, "Carry this sword, and hand it over to him, but say nothing". The messenger reached there and did accordingly. When he handed over the sword, but did not say anything, the king ordered his minister to give back his reply. The minister opened the head of an inkpot and entered in it a pen. Then he said, "This is the reply". The messenger was an intelligent person who knew that the reply had reached him. (Really) the effect of a pen is of great importance for the peace or rebellion of a country. The masters of pen who are trustworthy, should be respected.

Story: When Fakhrud-daulah, the brother of Panā Khusrāu, fled away and reached Nishapur, his master abused him slightly, and despised him through letters and called him a disloyal person. He wrote an article (in reply) and sent it to his master, saying, "To you the sword, and to me the pen; so considerest thou what is stronger". The master wrote in reply, "The sword is stronger, and the pen is the most exalted; so considerest thou what is more necessary". Fakhrud-daulah presented that note before *Shamsul-m'ālī* (lit. the Sun of eminences). Qābūs Washmgir only wrote under it—"Verily he prospers who is justified, and

verily he is disappointed who contradicts and makes an assumption (of himself)''.

Story: I heard that in Persia there was a king and his habit was such that when he used to have a fight, he had a false show of an army, good for nothing and adorned with black dresses, and right at the moment of the great fight, at his order they used to come before the (enemy) army and carry out the battle. It such happened that once a great army of 50,000 from Turkistan attacked his land and the great fight began. That king was then sitting in an exalted position with some of his intimate associates. He was desiring that the fight be shifted to another day. He asked for the pen and the inkpot, and then he wrote on a piece of paper, "Let the army with black dresses (*siyāh dārān sipāh*) be informed so that they turn back (*gardand*)". He sent it to his minister who read it, but it was not to his desire. He had the inkpot by his glove (*mauza*); he took hold of it, and made the *siyāh* (سیاه) increased by one dot; so that it turned to *sipāh dārān* (commanders) and made *gardand* affixed with one *nūn* so that it turned to *nagardand* (they do not turn back). He now sent this (converted) note to the army. They read it, and (immediately) fell upon the enemy and dispersed the army of Turkistan. Thus it has been recorded in the *Siyaṛul-mulūk*³² that by a dot of the pen 50,000 swords (or soldiers) were defeated.

In the land of 'Irāq there are 12 varieties of pen, every one of which is of different stature, appearance and curve. Each of them is also charged to the greatness of different calligraphers. The first is *Muqlī*, according to the name of Ibn Muqlat;³³ the second is *Muhalhilī* from Ibn Muhalhil;³⁴ the third *Muqa a'ī* from Ibn Muqaffa', the fourth *Muhallabī*, the fifth *Mirānī*, the sixth *Amidī*, the seventh *Bu'l-Faqlī*, the eighth *Isma'īlī*, the ninth *Sa'īdī* and the tenth *Shamsī*, etc. To describe in details of these various kinds of pens will only lengthen the discourse. Yet I shall describe specially of one, viz., *Shamsī*. This pen of Shamsul-M'ālī was made of a reed³⁵ with a spear-head, or of a reed got from Baghdad or from Egypt. The eloquence of that reed which is got through exertion, befits the writers of the royal court; and they move it with exertion till it begins to write on. Such writings have a sort of grandeur. But the pen of the kings should be such that at the time of writing no exertion is needed and it does not strain the fingers in any way. Again, the kings should not keep the papers on their knees and write like the (ordinary) writers, as they sit to write anything. Rather the writers should sit round him, and the papers should always be ready (before him). His pen should be of three fists in length—two fists in the middle and one fist at the head of the pen. And much is to be written so that the letter becomes (gradually) good and pleasing.

³² Better known as *Siyāsatnāma* of Nizamul-mulk, the famous minister of Malik Shāh.

³³ The celebrated Calligrapher, the inventor of various kinds of Arabic writing, such as the *thulth* (a large Nashkhī hand-writing), *tauqī* (signing with the royal signet), *nashk* (transcribing, obliterating; the modern Arabic character), *rathān* (a monumental kind of writing similar to Cufic), *riqā* (a kind of handwriting with short letters) and *muhqqaq* (a kind of authenticated writing); later calligraphers derived from *riqā* and *tauqī* the Persian writing *taḥiq* and from *nashk* and *taḥiq*, the Persian *nastaḥiq*.

³⁴ I.e., the son of Amrul-Kais.

³⁵ *qasab* may mean a reed, bones of the fingers, and a brilliant emerald set with jewels.

THE CUSTOM OF COUVADE IN INDIA

P. THANKAPPAN NAIR

INTRODUCTION

Couvade, a custom among some of the primitives of the world, is derived from the old French word 'couvade,' which means brooding or hatching. In its anthropological sense, this custom requires that the husband should behave as though he, and not his wife, were undergoing the rigours of confinement. The husband simulates undergoing labour pains in order to relieve the mother of the pain of labour. He is fed, like a woman after parturition, with drinks and dainties for a number of days and is felicitated by his relatives and friends. A relic of the custom of couvade may be found in submitting to certain food restrictions or letting the hair grow by the father.

EXPLANATION OF COUVADE

The origin of couvade is attributed by Max Muller to feminine tyranny or 'henpecking.' The missionaries explain it on the score of the dim recollection of the Original Sin. Physiologists explain it on the ground of androgyny, i.e., the existence of the usually imperfect, but sometimes functional, mammary organs in the male. Psychologists explain that it is the result of an ideational association between the husband and the wife. Primitive societies maintain that the husband should also take a share in the pains and inconveniences of child-birth. The explanation of couvade as an adoption ceremony, whereby the father claims his paternity, is not convincing. Sociologists attribute this custom to the transition of society from matriarchy to patriarchy. Theological explanation is that it is part of a religious ceremonial which is afterwards invested with a new, varied significance. The custom of couvade is also attributed to cheat the demon of puerperal illness and to protect the child against evil influences. Anthropologists explain it on the basis of Sympathetic Magic in which an action of the father would have its reaction upon his offspring.

The explanations offered above are not convincing. The women of primitive communities bear children with the minimum of inconvenience and suffering and she goes to work immediately after

delivery, as if nothing has happened. The Pulaya women of Kerala are reputed for their agricultural operations. Even after an accouchement in one part of the paddy-field, they are found to gather the harvest. What is the necessity for the husband to lie in for considerable period and to receive attentions that his wife neither requires nor expects for the purpose of relieving her from the sufferings that are not of a severe kind ?

The origin of couvade must be attributed to the desirability of the presence of the father at home during child-birth so that the mother can be rendered necessary medical help, in case of complications. The relatives and friends will get an opportunity to congratulate the father of the child, if he is present at home. The custom of couvade might have originated from utility.

The custom of couvade was once widespread in India. Alberuni¹ has recorded that "when a child is born, people show particular attention to the man, not to the woman." The custom is becoming extinct. We shall briefly note the incidence of couvade in India.

SOUTH INDIA

Koravas :

Koravas, a nomad tribe, found in the whole of the Peninsular India, assumes different names such as Koracha, Koravo (Madras), Koram and Yerukala or Erukula (Mysore) and Korava or Kurava (Kerala). Though the social organisation of Koravas shows distinct marks of patriarchy, traces of matriarchy can be found out in the cross-cousin marriage and other customs. It is notorious that the Koravas are the protagonists of couvade in the South. There are several proverbs current in South India testifying to the existence of the practice of couvade. The Koravas being the votaries of the custom of couvade, their more civilised brethren in the South, struck by its oddity, but unconscious of its now forgotten meaning, have taken them as proverbs. To give an instance of one or two :

1. 'It is like a Korava eating asafoetida when his wife lies-in.'
2. 'When a Koravar woman is confined, the Koravar man takes asafoetida.'
3. 'If a Korati is brought to bed, her husband takes the prescribed stimulant.'

We must remind ourselves that women in South India generally eat asafoetida as a strengthening medicine after child-birth. The

1. Sachau (trans.). *Alberuni's India*, Vol. I, p. 181.

mere mention of the word 'asafoetida' in the presence of a Koravan annoys him to the greatest extent. The worst insult to a Korava woman lies in asking her 'will you give asafoetida,' which is understood to mean an improper overture. It was the custom among certain sections of the Koravas to excommunicate the members who did not undergo the ceremony of couvade.

The Koravas of Kerala are gipsies and folk-musicians. They call on the upper caste Hindu families on the occasion of important festivals to receive their customary dues. Writing about the custom of the basket-making Kuravans of Malabar, Thurston^{2a} has quoted thus: "As soon as the pains of delivery come upon a pregnant woman, she is taken to an outlying shed, and left alone to live or die as the event may turn out. No help is given her for 28 days. Even medicines are thrown to her from a distance; and the only assistance rendered is to place a jar of warm water close by her just before the child is born. Pollution from birth is held as worse than that from death. At the end of the 28 days, the hut in which she was confined is burnt down. The father, too, is polluted for 14 days, and, at the end of that time, he is purified, not like other castes by the barber, but by holy water obtained from Brahmans at temples or elsewhere."

In connection with the custom of couvade as practised by the bird-catching Kuravar of Madras State, Thurston^{2b} records, on the authority of Fawcett, that "it has been observed in the bird-catching Koravars, and the custom has been admitted by others. Directly a woman is brought to bed, she is given a stimulant composed of asafoetida and other drugs. The husband partakes of a portion of this before it is given to the woman. This custom is one of those which the Koravar is generally at pains to conceal, denying its existence absolutely.... Very soon after a woman is confined, attention is paid exclusively to her husband, who wraps himself in his wife's cloth, and lies down in his wife's place beside the new-born infant. He stays there at least some minutes and then makes room for his wife."

Rev. Jain Cain³ has recorded the observance of the couvade among the Yerukalas or Erukulas. He tells us that "directly the woman feels the birth pains, she informs her husband, who immediately takes some of her clothes, puts them on, places on his fore-

2(a) and 2(b). Thurston, E. *Castes and Tribes of Madras*, Madras, 1909, Vol. III, pp. 493, 494-495.

3. Thurston, E. Vol. III, p. 492 and Cain, Jain Rev.—*The Indian Antiquary*, Bombay, Vol. III, p. 151.

head the mark which the women usually places on theirs, retires into a dark room where there is only a very dim lamp, and lies down on the bed, covering himself up with a long cloth. When the child is born, it is washed and placed on the cot beside the father. Asafoetida, jaggery and other articles are then given, not to the mother, but to the father. He is not allowed to leave his bed, but has everything needful brought to him."

Korams of Mysore, who are a branch of this great gipsy tribe, used to practise couvade till recently. Rice⁴ in his *Mysore Gazetteer* has recorded that "It would appear as if some reminiscence of a custom like couvade lingered among the Koravas, for it is said when a woman is confined, her husband takes medicine for her."

The following statement of G. Krishna Rao, the then Superintendent of Police in the Shimoga District, quoted by Thurston,⁵ records the custom of couvade as practised by the Korams :

"Mr. Rice, in the *Mysore Gazetteer* says that among the Koravars it is said that, when a woman is confined, her husband takes medicine for her. At the instance of the British Resident, I made inquiries, and learned that the Kukke (basket-making) Koramas, lying at Gopola village, near Shimoga, had this custom among them. The husband learns from his wife the probable time of her confinement, and keeps at home awaiting the delivery. As soon as she is confined, he goes to bed for three days, and takes medicine consisting of chicken and mutton broth spiced with ginger, pepper, onion, garlic, etc. He drinks arrack, and eats as good food as he can afford, while his wife is given boiled rice with a very small quantity of salt, for fear that a larger quantity may induce thirst. There is generally a Koramar midwife to help the wife, and the husband does nothing but eat, drink and sleep. The clothes of the husband, the wife and the midwife are given to a washerwoman to be washed on the fourth day, and the persons themselves have a wash. After this purification, the family gives a dinner to the caste-people, which finishes the ceremonial connected with child birth. One of the men examined by me, who was more intelligent than the rest, explained that the man's life was more valuable than that of the woman, and that the husband, being a more important factor in the birth of the child than the wife, deserves to be better looked after."

The legend of couvade :

"The following legend is current among the Koramas to explain

4. Rice, Lewis B. *Mysore Gazetteer*, London, 1897, Vol. I, p. 215.

5. Thurston, E.—Vol. III, p. 494.

the practice of couvade among them. One day a donkey belonging to a Korama camp pitched outside a village, wandered into a Brahman's field, and did considerable damage to the crop. The Brahman was naturally angry, and ordered his coolies to pull down the hut of the owner of the donkey. The Korama, putting himself at the feet of the Brahman, for want of a better excuse, said that he was not aware of what his animal was doing, for at the time he was taking medicine for his wife and could not look after it."

It is suggested in the Mysore Census Report, 1901, that the practice of the couvade has either long ceased to exist, or is a mere myth based upon a proverb evolved out of a Brahman's gullibility in accepting the plea that a Korama was either eating medicine because his wife was in child-bed as a conclusive proof of an alibi on his behalf. But, Hayavadana Rao⁶, an authority on the ethnography of Mysore, has testified to the existence of couvade among the Korachas in his revised edition of the *Mysore District Gazetteer*, 1927. He writes: "The existence of couvade among the Korachas is fairly well established. When a Koracha woman feels the birth pains, her husband puts on some of her clothes, makes the woman's mark on his forehead and retires to bed in a dark room. The practice exists in remote parts in the Shimoga District and elsewhere and is reported to be dying out."

The Koravas⁷ also believe that the pangs of labour are allayed by drinking small doses of mixture of the dung of a male donkey and water.

Couvade in Kerala :

Besides the Kuravans in Kerala, the Nayadis⁸ of Malabar area used to practise couvade. They erect a special hut for delivery to which the woman retires. When she is in labour, her husband shampoos his own abdomen, while praying to the gods for her safe delivery—a custom which seems to suggest the couvade. As soon as his wife is delivered, he offers thanks to the gods "for having got the baby out."

The Mukkuvans⁹ of the same State let their hair grow until their wives have been delivered, and are shaved on the third day after the birth of the child. Similarly the Nambutiri Brahmans observe

6. Rao, Hayavadana C. *Mysore Gazetteers*, New Edition, Bangalore, 1927, p. 209 (Vol. I).

7. Gait, E. A. *Census of India*, 1911, Calcutta, 1913, Vol. I, Part I, Report, pp. 258-259.

8. Thurston, E.—Vol. V, p. 278, and *Census of India*, 1911, para. 316.

9. Thurston, E.—Vol. V, p. 115.

Garbha Deeksha and do not avail the services of the barber for about 3 months. Thurston¹⁰ has quoted the Rev. S. Mateer on the couvade among the Paraiahs. "After the wife's confinement, the husband is starved for seven days, eating no cooked rice, or other food, only roots and fruits and drinking only arrack or toddy. The shed in which she was confined is burned down." There are two sections among the Paraiahs in Kerala. As far as I have seen, the erection of a special hut for confinement is done by the Pandi Paraihas, who are migrants from the Tamil country.

The Mala Arayan treats him as under pollution for a month after the birth of a child and the Urali for three days after that of his first child.

It may be noted here that birth pollution (*valaimma*) is the worst. Among the Nayars, Ambalavasis, Kshatriyas and Namputiri Brahmans, it is the custom not to enter any temple during the *valaimma*. Religious ceremonies are put off till the birth pollution is over. Even the removal of death pollution is postponed till the *valaimma* is over. The post-funeral ceremonies are to be conducted after the removal of birth pollution. Successive births thus sometimes inconvenience people to a great extent.

Mysore :

The orthodox people of north Kanara¹¹ allow their hair to grow for 2 months during the advanced stage of pregnancy of their wives. Religious sanction is found in the *Dharma Sindhu* for this practice. The object is to ensure a safe delivery and as soon as the delivery takes place, the husband gets himself shaved. The observance of *Deeksha* (letting the hair grow) is sometimes connected with observance of vows ; but *Garbha Deeksha* (*Deeksha* observed during the period of pregnancy) is quite different, and its connection with the couvade is undisputed. Among the Dombars¹² and Lambanis the husband is oiled and fed and remains at home after the birth of a child, while the wife goes about her work as usual.

Madras :

Taylor¹³ has stated that "the custom of couvade does not appear to be confined to the lower castes in India. The couvade is usual among natives of the higher castes about Madras, Seringapatam

10. Thurston, E.—Vol. VI, p. 136, and Mateer, S.—*Journal of the Royal Anthropological Society*, Vol. XVI, London, 1884.

11 and 12. Gait, E. A. *Census of India*, 1911, para. 316.

13. Taylor, E. B. *Researches into the Early History of Mankind*, London, 2nd edition, p. 301.

and on the Malabar coast. It is stated that a man, at the birth of his first son or daughter by the chief wife, or for any son afterwards, will retire to bed for a lunar month, living principally on a rice diet, abstaining from exciting food and from smoking; at the end of the month he bathes, puts on a fresh dress and gives his friends a feast."

There is a relic of couvade in the following custom of the Todas of Nilgiris. After the child is born, the mother is removed to a shed, which has been erected in some sequestered spot, in anticipation of the approaching event. There she remains until the next moon, and for a month after her return home she appears to have the house to herself, her husband remaining indebted to friends for shelter meanwhile.

ANDAMAN & NICOBAR ISLANDS

In most Nicobar¹⁴ villages special huts are provided, which are occupied by married couples a day or two before a confinement is expected. For some days previously the husband and other members of the family are required to take measures ensuring an easy delivery by severing the cane lashings of their spears and other articles. The husband must also abstain from violent exercise and rich food. He must remain with his wife in the lying-in hut, and be treated and fed as a sick person, for a month after the birth of a first child, and for one or two days at subsequent births, whether the wife be the same or not. The object is to avoid any misfortune to the wife or child, who might otherwise be subject to fits or convulsions. It is said that a specially anxious husband will extend the period of his couvade to as much as six months.

WESTERN INDIA.

In Baroda¹⁵, when a woman of the Pomla caste is delivered of a child, she at once leaves the house and is not allowed to return to it for five days. During this period the husband lies confined and undergoes the treatment which is usually given to females on such occasions. It is claimed that he actually feels the pains of child-birth.

In Gujarat¹⁶ a goddess is worshipped whose power extends for the benefit of women after child-birth. "Among a very low-caste set of basket-makers (called Pomla), it is the usual practice of a wife to go about her work immediately after delivery, as if nothing had

14 and 15. Gait, E. A. *Census of India*, 1911, para 316.

16. Williams, Monier. *Religious Life and Thought in India*, London, 1883, p. 229.

happened. The presiding Mata of the tribe is supposed to transfer her weakness to her husband, who takes to his bed and has to be supported with good nourishing food."

Among the Deshasht¹⁷ Brahmans of Bombay State, a purification ceremony takes place after child-birth. "The father is purified in a different way by the Deshasht Brahmans of Bombay, who insist, when a birth occurs in the family, on the father jumping into a well with all his clothes on; after which he is allowed to pour drops of honey and butter into the child's mouth, as a sign that is admitted into the caste."

CENTRAL INDIA

Purification ceremonies are performed by the father in Central India after the birth of a child. This custom is not confined to the Hindus, but to the forest tribes also.

Oraons :

The Oraons¹⁸, Father Dehon writes, "are a very prolific race, and whenever they are allowed to live without being too much oppressed they increase prodigiously. What strikes you when you come to an Oraon village is the number of small dirty children playing everywhere, while you can scarcely meet a woman that does not carry a baby on her back. The women seem, to a great extent, to have been exempted from the curse of our first mother: 'Thou shalt bring forth, etc.' They seem to give birth to their children with the greatest ease. There is no period of uncleanness, and the very day after giving birth to a child, you will see the mother with her baby tied up in a cloth on her back and a pitcher on her head going, as if nothing had happened, to the village spring."

"This practice, it may be remarked in parenthesis, may arise from the former observance of the couvade, the peculiar custom prevailing among several primitive races, by which when a child is born, the father lies in the house and pretends to be ill, while the mother gets up immediately and goes about her work. The custom has been reported as existing among the Oraons by one observer from Bilaspur, but so far without confirmation."

Sonjharas¹⁹ :

In Bilaspur the Sonjharas observe the custom of the couvade, and for six days after the birth of a child the husband lies prone in

17. Crooke, W. *Things Indian*, London, 1906, pp. 59-60.

18 and 19. Russell and Hiralal, *Tribes & Castes of the Central Provinces*, London, 1916, Vol. IV, p. 307 (for Oraons) and p. 511 (for Sonjharas).

his house, while the wife gets up and goes to work, coming home to give suck to the child when necessary. The man takes no food for three days and on the fourth day is given ginger and raw sugar, thus undergoing the ordinary treatment of a woman after child-birth. This is supposed by them to be a sort of compensation for the labours sustained by the woman in bearing the child. The custom obtains among some other primitive races, but is now rapidly being abandoned by the Sonjharas.

Maria Gonds of Bastar :

Everywhere it is taboo for the father among the Maria Gonds²⁰ to do any field work during the period of eight days before the navel-cord of a baby falls. No medicine is given to the father of the child. He is not permitted to sleep in his own house during the period of confinement in most parts of the hills inhabited by the Maria Gonds. He takes refuge in the bachelors' dormitory. Around Handawada he sleeps in the portion of the *hala* (a menstruation room in a Hill Maria house) room separated from the woman's portion by the *binda* mud threshold. "He must not cook his own food during this period, and has to get a man-friend to cook food for him in another house and bring it to him. He has, however, to cook food for his wife.... The husband is not permitted to enter the ordinary rooms of the house until the child's navel-cord has fallen off; he has to build a temporary room at the back of the house near the menstruation room or hut, and cook there. It is taboo for him to give any other person fire from the hearth in this temporary kitchen." Among the Bison-horn Marias of Bastar a separate hut or booth is erected in the compound for the birth of a child, generally at the back of the house, known as the *en-nihitana-lon*, or water-washing hut. Here the mother remains for a full month, during which her husband is not allowed to go to his work. Elwin adds: "Among the Marias, during the wife's period a husband is subject to the laws of a 'little couvade.' No one will eat from his hands; no one will accept tobacco from his pouch. He must not cook or fetch water. He too must not go to the grain-bins or approach the symbols of the Departed. He may go to a shrine, but he must not enter it; he may cut his clearing, but he must not fire it or sow seed. He may not hunt, carry a *kawar*-pole, climb a tree, cut grass, or reap a crop."

20. Grigson, Wilfrid. *The Maria Gonds of Bastar*, Oxford, 1949 (Revised edition), pp. 264-265, 270 and 364 (for Elwin).

NORTHERN INDIA

There is a relic of couvade in the following birth customs of the Hindus of Northern India.²¹ "Among those castes which follow Brahmanical rules, after the child is born, the first birth rite is performed. The father bathes, offers prayers to the god Ganesa, patron of good-luck and remover of obstacles, imploring him that the child may be good, strong and wise ; that, if she has become specially impure by violating any of the prescribed rules of conduct or food, the mother's sin may be forgiven, and that its consequences may not be visited upon the baby. He then invokes the sainted ancestors of his family, of the nine planets which preside over domestic rites. With a golden skewer or the third finger of his right hand he smears the tongue of the child with a mixture of butter and honey, while a prayer is recited asking that the child may be endowed with all material blessings. The father then takes the child in his arms, and touching each member of its body while reciting the suitable formula, prays that they may be endowed with strength. Finally, the father is purified by asperging him with holy water sprinkled from a brush made of sacred grass. The husband thus joins in the taboo which surrounds his wife, a belief, which is probably at the root of the curious custom of the couvade." It was the custom in Central and Northern India that a man must not thatch his house nor repair an axe during his wife's pregnancy.

Among the Agariyas,²² a Dravidian tribe of Mirzapur, the husband is allowed to do no work on the day his wife is delivered, and has to take the first sip of the cleansing draught which is given her after delivery. He does not cohabit with his wife for a month after her confinement. Among the Bahelia²³ of the same region, couvade is a recognised custom. "They so far practice the couvade that the husband does no work on the day his child is born. The original motive has been forgotten, and the explanation given is that he does so to express his joy at his wife's safe delivery." There is a distinct trace of the couvade among the Chamar²⁴, who are tanners, in this that the husband has to take the first sip of the cleansing draught given to the mother and that he does not shave for 6 days after the wife's delivery. The Majhwars²⁵ are an aboriginal tribe of Dravi-

21. Crooke, W. *Natives of Northern India*, London, 1907, p. 197.

22, 23 24 and 25. Crooke, W. *Tribes & Castes of N.W.F. Provinces of India*, Calcutta, 1896, Vol. I, p. 7 and 107 (for Agaria and Bahelia) ; Vol. II, p. 179 (for Chamar) ; Vol. II, p. 432 (for Majhwar).

dian origin found in south of Mirzapur. There is a survival of the custom of couvade to this extent that when after delivery the woman is given a cleansing draught of ginger, turmeric and molasses, the father has to take a drink of it first.

"Repeated inquiries had hitherto failed," writes Rose²⁶ in 1919, "to elicit any trace of the couvade in the Punjab and North Western Frontier Provinces, but Mr. H. W. Emerson, Census Superintendent, has now found it in Mandi where 'the man goes to bed when a son is born : either the mother or the father must be on his back for three months and as the mother does most of the work, the father does most of the lying-in.'" The Hammals of Hansi have a curious custom, which looks like a relic of the couvade. The woman's parents send her a present of Rs. 5, a suit of clothes, some scent and a comb. After bathing she puts on her husband's trousers, and a chaplet of flowers. A Ladakhi will not leave his house during the period, usually a month, of his wife's lying-in ; still less will he cross the flowing water at such a time.

ASSAM

Couvade is practised by various tribes of Assam. "Several Assam tribes," writes Sir E. A. Gait²⁷ in 1913, "have similar customs and superstitions. Amongst the Maram Nagas of Manipur the husband of a woman in advanced pregnancy avoids going out at night lest he should meet the god Sarapu, who return with him and injure the child or its mother. For ten days after its birth he must stay in the house during windy or cloudy weather, for fear the wind god might injure the child. During his wife's pregnancy, a Lushai husband avoids all hard work, because it is thought that this work be injurious to the child's health. He must not dismember any animal, lest his child should be born without the corresponding limbs. There is a belief that if he were to eat the flesh of any wild beast found dead, his child would be still-born, and that if he were to give any article of clothing to a man of distant village its health would be permanently impaired."

Among the Tangkhul²⁸ Nagas of Manipur the husband may not go out of the village or do any work after the birth of a child

26. Rose, H. A. *A Glossary of Tribes and Castes of Punjab and N.W.F. Provinces*, Lahore, 1919, Vol. I, pp. 742 and 746.

27. Gait, E. A. *Census of India*, 1911, para 317.

28. Hodson, T. C. *The Naga Tribes of Manipur*, London, 1911, pp. 177, 96,

for six days if the child be a boy, or for five days when the child is a girl. There is a distinct element of couvade in the birth-customs practised by the Tangkhul Nagas. "A feature of the birth ceremonies among the Tangkhuls" writes Hodson, "is that the first food taken by the newly born infant is some rice, which the father first chews, an act which seems to constitute an acknowledgment of his paternity and duty towards it, as well as to create a semi-physical bond between father and child."

The Miris²⁹ are found all over Assam. Their customs vary according to their habitat. Among the Miris inhabiting the Brahmaputra valley, "the father is represented as a second mother, and goes through the fiction of a mock-birth, the so-called couvade. He lies in bed for 40 days after the birth of his child, and during this period he is fed as an invalid."

CONCLUSION

A comprehensive survey of the custom of couvade is beyond the scope of this article. We have tried to show how widespread this custom was. The custom in its primitive sense is no longer practised by the people of India. Simulation of the birth and the confinement of the husband are not observed these days. This is due to the cultural contact with more advanced people. The opening of communications and exploration of the mountain regions where the tribal people lived for ages have had a decisive hand in putting a stop to the couvade. At present isolated observance of the couvade may be met with, but relics of its practice is found almost everywhere in India.

29. Weddel, L. A. *Journal of the Asiatic Society of Bengal*, Calcutta, 1901, Vol. lxi, p. 3.

THE IGNORANT BRAHMIN

(*Hitopadeca**, Book IV, Fable 13, Translated from the Sanskrit by
A. L. HERMAN)

Near the city of Oujein there lived a Brahmin by the name of Māthara, with his wife and baby son. One day when his wife left the house to go bathing, she told Māthara to look after the child until her return. Shortly after she had gone, an urgent call came from the ruler of the city that the priest, Māthara, served. The Brahmin was commanded by the ruler to come immediately in order to perform a certain sacrifice. But now Māthara was in a dilemma. He had been instructed to take care of the child, but so poor was his family, he reasoned, that if he did not conduct the religious ceremony for the prince, then some other Brahmin would be summoned and he, Māthara, would lose the fee. What could he do? "There is an old saying," he thought,

"There are three things that
must be done swiftly
or not at all :
Giving, receiving, and the
performance of duty."

But what can I do? The child's mother is not here. Who will watch the child if I leave now? "Of course, I have it!" he suddenly cried out. "The mongoose¹ will look after the child. This sweet pet is like a son to me; he will guard and protect the baby. He has always done so previously; what danger can there be? Ah, I can go to the house of the prince after all." Reasoning in this way, he first made sure that the little household guardian was close at hand, and then he left the child in its care.

The friendly mongoose moved closer to where the child lay. As he did so, he suddenly noticed something slithering across the dark floor: It was a black cobra. In an instant the mongoose had leaped at the deadly snake, gripped it with its teeth and killed it.

Much later when the Brahmin returned, the first thing he saw was the pet mongoose. Māthara stared in horror at the animal,

* Sanskrit text from Lanman, *Op. cit.*, p. 44.

¹ *Herpestes nyula*, about 18 inches long; looks like a weasel and makes a great children's pet.

for it's muzzle and paws were smeared with blood. As he approached the mongoose, the little animal rolled playfully on it's back at his master's feet waiting to be petted. But play was the farthest thing from Māthara's mind. He shouted at the little animal, "You beast, you've killed my baby. My son has been murdered by you." Whereupon in a fury of hatred and anger he killed the tiny protector.

Going into the house then, he approached the place where his baby lay. And there he saw the child all safe and well. And there he saw the dead black cobra torn to pieces. Then he realized what had happened and siezed with remorse, he cried out, "Oh, see, see how I have repaid him." Thus I say to you, dear reader,

“ He who out of ignorance falls
under black anger's
powerful sway,
He will feel bitter sorrow like
that fool of a Brahmin who killed
his courageous little friend,
the mongoose.”

WILLIAM HALE WHITE : A VICTORIAN PILGRIM

S. D. KAPOOR

Department of English, Jodhpur University

William Hale White's life may be called a miniature history of the social and religious upheaval of the second half of the nineteenth century. He represented in himself all the phases of the age—its orthodoxy in which some of the illustrious Victorians had been trained ; its rejection of orthodoxy and its resultant disbelief, necessitated by the free thinkers and the discoveries of science ; and finally, a recovery of faith by a sort of balance between the demands of the soul and the 'New Spirit'. The first two phases of the age could be seen in other writers also but what gives a peculiar character to the philosophy of Hale White is his emphasis on the discovery of a personal religion. Thus Hale White aimed at the discovery of a philosophy which might accommodate facts of the age and yet contain a religious value. By formulating a personal philosophy of life Hale White prepared himself "and similar wayfarers on this planet" to meet the doubt of the age, to suppress their tempestuous lusts and to lift them heavenward above their petty cares.¹

"It would be a mistake to suppose that the creed in which I had been brought up was or could be for ever cast away like an old garment. The beliefs of childhood and youth cannot be thus dismissed."² Hale White was becoming conscious of the divergence from the old religion and did not give up the old creed suddenly.

At first after the abandonment of orthodoxy, I naturally thought nothing in the old religion, but this temper did not last for long.³

Hale White did not turn into a complete agnostic like George Eliot and did not completely give up the religion in which he had been brought up. He remained a true Christian throughout his life but, like his father, strayed from the Church on grounds of deep conviction. What he wrote for his father may as well be applied in his own case.

I am anxious that it should be known that his (Hale's father) separation from the Chapel was due, not to any personal and insufficient cause such as that was assigned, but to a conviction, the gradual growth of years, that what he heard in the Chapel in those days taught him nothing and satisfied no want.⁴

¹ *The Autobiography*, pp. 12-13.

² *The Early Life of Mark Rutherford*, pp. 77-78.

³ *Ibid.*, p. 78.

⁴ *The Bedford Mercury*, March 18, 1882.

Hale White wrote a similar letter to his son Willie in answer to his questions explaining why he did not go to Church.

The reason why I do not go to Church on Sunday is that I do not know anybody who can teach me anything at Church which I want to know.⁵

But there were many things in which Hale White was far more strict than churchgoing people. He wrote towards the end of the letter :

I cannot tolerate deceit, sensuality, filthy conduct, harshness or brutality. I insist upon perfect truthfulness, perfect tenderness, perfect purity, perfect kindness and perfect reverence for the great God who made us.⁶

He believed in the authority of the Bible which had a miraculous influence on him. In it he felt the blood beating and the touch of the warm flesh ; in it he came "heart to heart, hand to hand with a real human being". He also believed in God's immanence but felt that it was difficult to know him, not because He is so far off but because He is so near. According to him Christ embodied the attributes of God in him. Hale wrote to Miss Sophia S. Partridge :

I do not want to be egotistical but I will boldly affirm that even the parsons do not and cannot believe that there was as much God in Jesus Christ as I believe there was. Please observe the 'cannot'. The official theory absolutely prevents a true appreciation of the Divine in Christ.⁷

Hale knew that he could not convince people of the existence of God with any formal arguments. "The proof lies in hints and dreams which are not expressible by human language. God is ineffable."⁸ He had a clear idea of God but did not have a clear picture of God. He did experience some moments in which he could have a glimpse of God or catch a ray of the Divine light. He believed that God, who is an eternal spring of renewed spiritual life, manifests Himself through woman, child, a mysterious face, sunrise, the placid water of the river, the dancing leaves and the dancing mountains. But Hale accepted the mystery that God is. He also believed that man is not the measure of His creation.

God reminds us of His wisdom, of the mystery of things and that man is not the measure of His creation. The world is immense, constructed on no plan or theory which the intellect of man can grasp.⁹

According to Hale White human beings work under certain limitations of the mind and the intellect. God is infinite ; man's mind is finite. Infinite cannot be explained by the finite. Thus Hale White did not dwell

⁵ Hale White Collection.

⁶ *Ibid.*

⁷ *Letters to Three Friends*, pp. 218-219.

⁸ *Pages From a Journal*, p. 36.

⁹ Notes on the *Book of Job*, appended to *Deliverance*, p. 159. (Deeper things about religion are revealed and not uttered. When we utter Him we falsify Him. Also see *Letters to Three Friends*, p. 287. "The vital part of religion is wordless and purely symbolic.")

on the insoluble problems but, at the same time, did not discard the power of understanding. In the Preface to the Autobiography he says :

It is true, although strange, that there are multitudes of burning questions which we do our best to ignore, to forget their existence ; and it is not more strange, after all, than many other facts in this wonderfully mysterious and defective existence of ours. One fourth of life is intelligible, the other three fourths is unintelligible darkness ; and our earliest duty is to cultivate the habit of not looking round the corner.¹⁰

Fitchew asked Miriam in much the same manner when he said : "We are as we are and we must make the best use of it."¹¹

There is so much unaccountable misery in the world and the only way of saving oneself from it is not to think about it. He wrote to Mrs. Colenutt :

I do not mean that we ought to refrain from thinking about the sufferer, but that philosophising and attempts at reconciliation are useless. We must simply be silent and not only be silent but refuse to reflect on the subject and we must busy ourselves rather with what is productive of quite content and joy. Every moment wasted on insoluble problems is so much taken from time which might be spent in the absorption of daylight.¹²

Hale did his best to ignore barren discussions on God, Soul and immortality. He shoved the metaphysical questionings aside and accepted the limitation of the mind.

Two thirds of our possessions are of no service to us. How much better it would be if we did not trouble ourselves with these things but struggled with unyielding determination, according to the direction of Cyrene, how to obtain answers to the questions of vital importance.¹³

The questionings of his youth which maddened him then troubled him but little now. He accepted life as it came to him but made his own way to make a sort of quiet world for himself.¹⁴ His letter on the death of Elizabeth Street marks a definite change in his attitude to life. He resigned himself to the ways of God and thus dispelled the gloom around him with the consciousness of the divine in him. Reuben Shapcott records this discovery of Hale White in Deliverance :

¹⁰ *Miriam's Schooling*, p. 152.

¹¹ *The Autobiography*, p. IXX Preface.

¹² *Letters to Three Friends*, pp. 80-81.

¹³ *Last Pages From a Journal*, p. 89.

¹⁴ In *Deliverance* Mark Rutherford devised a defence to save himself against the assaults of the outside world. p. 95.

After half a life had been passed in a struggle in which he was well nigh overcome, Rutherford's (Hale White's) mind seemed to find rest and his sinews became thickened and invigorated. The questions which had tormented him remained unanswered but they had lost the terrible urgency; somehow or the other he had found his way to that victory which every man must in some measure achieve if he is to live.¹⁵

Hale's philosophy of life had much to do with puritanism. He did not accept puritanism as a creed but as a habit of mind and a code of conduct which put a check on free and spontaneous desires. He believed in self-control, self-denial and sacrifice. To him life was a pilgrimage to the 'celestial city'.¹⁶ He disciplined his life by cultivating such qualities as "unworldliness, intellectual culture and wide humanitarian sympathies."¹⁷ He craved for fortitude, endurance and courage in his character. He admired such persons as had these qualities in them. He realised that the part resolution has to play in forming one's character is great. "It is, as Burns says, the stalk of earle hemp in us. A man must continually put his back to the wall just as in pain the hero determines through sheer force of will".¹⁸ In a letter which he wrote to Jack, he said "we find that endurance is the exact synonym for life".¹⁹ He was all praise for those who had this rare quality in them. He wrote to Mrs. Colenutt :

Courage, courage, you have more than your share and it is worthwhile to live in order that you may keep faint hearts like my own. A thought of you does more than any book.²⁰

At another place in the same book he says : "the one gift for which I pray is courage."²¹ But courage cannot sustain us unless it is backed by faith in our powers. Faith is essential for courage as well as for self-control and self-purification.

Faith is nobly seen in a man standing like Columbus upon the shore with a dark stormy Atlantic before him, who resolves to sail, although week after week no land be visible, still believes and still sails on ; but it is nobler when there is no America as the goal of our venture but something which is unsubstantial as for example self-control and self-purification.²²

¹⁵ *Deliverance* Preface, p. §V.

¹⁶ The harsh intensity verging on fanaticism that impelled Bunyan's pilgrimage to the 'celestial city' contrasts with White's pilgrimage. This is probably due to the zeitgeist.

¹⁷ Private Notes : (Jack's possession).

¹⁸ *Deliverance*, p. 165.

¹⁹ August 2, 1889 (Copy Jack).

²⁰ *Letters to Three Friends*, p. 105.

²¹ Ibid., 345. Cf. *Miriam's Schooling*. "We must bear our troubles patiently." On January 25, 1889, he wrote to his son Ernest asking him whether he could find any shop in Gateshead where courage could be bought. He said he would barter all he had learned from literature for an ounce of courage or health.

²² *Pages From a Journal*, p. 70.

Life is a struggle against the current, and courage, endurance and faith armour us to fight against it.

The greatest person is perhaps the one who does his very best and signally fails and yet is not embittered by failures. A life in which you fail of every end you seek, yet which disciplines you for a better is assuredly not a failure.²³

Another attribute of his philosophy was his belief in the power of God. Hale believed that God expresses Himself through love and the 'Silent Monitor'. The surest attribute of God, Hale believed, could be seen in the love of a woman. He wrote about his first wife in one of his letters to Mrs. Colenutt :

In the love of a woman to the man God has provided us with a true testimony of what is in his own heart. What is there in me ? Is she not the victim of some self-created deception ? And I was wretched till I considered that in her I saw Divine Nature itself, and that her passion was a stream straight from the highest. The love of a woman is, in other words, a living witness never failing of an actuality in God which otherwise we should never know.²⁴

Hale accepted the place and power of love in the stream of human happiness. A great change overtook him when he felt the stirrings of love for Dorothy. He said to her :

Your love is so powerful ; it is the only thing that could ever have lifted me—that ever will lift me—that has ever lifted me.²⁵

His whole attitude towards life changed after this event. Dorothy became an inalienable part of his life. The books that used to amuse him a few years back became a matter of life and death to him. He discovered a new light in them.²⁶ To him the love of a woman became the love of God. "No man can love a woman", said Baruch in Clara Hopgood, "unless he loves God". "I should say", smilingly replied the Gentile, "that no man can love God unless he loves a woman". "I am right", said Baruch, "and so are you".²⁷

One of the striking features of his philosophy is his belief in the power of the 'inner voice'. He believed that some mysterious power works through us and prevents us from doing anything that goes against our scale of values. It is a hint that comes to us at the moment of crisis. "He never considered its warnings to be mere false alarms of fancy."²⁸ The person who listens

²³ Pencilled quotation on the front page of the *Early Life* by Himself.

²⁴ *Letters to Three Friends*, p. 50. (The lover becomes in effect the philosopher, because he graduates from earthly beauty to heavenly beauty and thus to the world of ideas. Hale's attitude is incarnational.

²⁵ *The Groombridge Diary*, p. 304.

²⁶ *Ibid.*, p. 216.

²⁷ *Clara Hopgood*, p. 223.

²⁸ *The Autobiography*, p. 132. The inner voice should in no case be confused either with conscience or impulse.

to the 'Silent Monitor' has no time to think or reason out the rightness or otherwise of the intimation, and before he tries to do so the moment has passed. Moral judgement has nothing to do with it as the person works on it instantaneously. Hale treats it almost religiously.

The violation of a law personal to myself is as immoral as the violation of a general law and may be more mischievous.²⁹

The 'inner voice' comes to us in many forms in which it is not possible for us to recognise it. "The disguises are manifold which the Immortal Son assumes in the work of our redemption."³⁰ Catharine Furze was saved twice by the prompting of this 'Silent Monitor' and later on when she reflected on it, she found that what she had done was the best for her, although she cursed herself for not been able to submit herself to the demands of the body. But she did not reason it out then. In his *Letter on the Death of Elizabeth Street*, Hale says that one should not reason it out.

Nothing is easier than to reason it out. You must be perfectly still to hear it and although it has a divine commission, it yields to you, remonstrates with it and it seems a mere idle phantom or disappears altogether.³¹

Hale's philosophy of life was not mere metaphysical speculation but was closely related to the facts of life. He believed in doing a little of social good and thereby raising himself above the limitation of petty self and linking himself with the fate of the common humanity. A man sins when he considers himself alone without referring to the whole of which he is a part; he rises when he identifies himself with others. "Nothing is more dangerous, physically and mentally than to imagine we are not as other people."³² Dr. Turnbull advises Catharine not to consider herself an exceptional being.

Strive to consider yourself, not as Catharine Furze, a young woman apart, but as a piece of common humanity and bound by its laws. It is infinitely healthier for you. Never, under any pretext whatever, allow yourself to do what is exceptional. If you have any originality, it will better come out in an improved performance of what everybody ought to do, than in the indulgence in singularity.³³

The emphasis was to be shifted from self to what lay outside self, from God to man.

Our aim ought not so much to be the salvation of this poor petty self, but of that in me which alone makes it worthwhile to save me, of that alone which, I hope will be saved, immortal truth. The very centre of existence of the ordinary chapelgoer needs to be shifted from

²⁹ *More Pages From a Journal*, p. 132.

³⁰ *Catharine Furze*, p. 365.

³¹ Quoted by Catherine Macdonald Macleans in her biography of the author.

³² *Catharine Furze*, p. 334.

³³ *Ibid.*, p. 335.

self to what lies outside self. Our theology stands in need of a reformation greater than that of Luther's. It may be said that an attempt to replace the care for self in us by a care for the universal is ridiculous. Man cannot rise to that height. I do believe it. I believe man can rise to it. Every ordinary unselfish act is a proof of the capacity to rise to it ; and the mother's denial of all care for her own happiness, if she can but make her child happy, is a sublime anticipation.³⁴

Hitherto he had been turning to his own self for happiness, but now he realised that it could be achieved by striving after the happiness of others. The simple discovery, which came to him at an advanced age with the force of a revelation, is expressed in the following words :

It has dawned on me that my duty is to strive after your happiness and not after my own. What a simple discovery ! and yet these simple discoveries are often those which are last made and are the most important. This in particular came like a flash 'not yours but hers'. The moment it became real to me the whole secret of things was altered. And perhaps your happiness is the road to mine : perhaps if I do not think about my own happiness but about yours, I shall be happy.³⁵

Hale White believed that every person must have a theory of life which should guide him in his actions. Every person should develop according to the laws of his own nature. He should have certain maxims which should take him through rough weather. According to Hale White the conduct of life is most important, but unfortunately the lives of most of us are regulated by no principles.

We read our Thomas à Kempis and Bunyan and we are persuaded that our salvation lies in the perpetual struggle against the lower self, the spirit against the flesh, and that the success of the flesh is damnation.³⁶

But, on the other hand, if a man is armed with certain maxims, he will find the course of life clear and unobstructed. In the Preface to the *Ethic of Spinoza* Hale writes :

Systems and creeds are much decried now and deservedly ; but everybody must have some sort of theory of life, if he is to live as an intelligent human being, and he is bound moreover to see that so far as possible it hangs together and makes a whole.³⁷ In Catharine Furze he puts the same thought when he says :

Oh ! what a privilege it is to meet anybody who is controlled into unity and whose actions are all directed by one consistent force.³⁸

³⁴ *Deliverance*, pp. 87-88.

³⁵ *The Groombridge*, Diary, p. 338.

³⁶ *Pages From a Journal*, p. 76.

³⁷ *Ethic of Spinoza*, translated by Hale White, p. XII.

³⁸ *Catharine Furze*, p. 71. Please also see pp. 177-178.

The pilgrimage of this unassuming Victorian came to an end with the realisation of certain broad principles on which he based his future life. He was, no doubt, beset by doubts but he always stuck to his principles. He submitted himself to the inevitable, tried to do things which were commonplace and common to humanity and maintained intercourse with the best sympathies. It was only with the formulation of his philosophy of life that he could fill his life with activities of the noblest kind.³⁹ His faith helped him come out of the morass of doubt and the 'slough of despond'.

Hale White's philosophy has a touch of altruism and submission in it. He presents his philosophy as a guide to those who might have undergone similar experiences and failed. But he does not foist his conclusions on others but likes his readers to form their own conclusions, because everyman judges his circumstances according to the complexion of his brain.⁴⁰ "Each person must find his own salvation or rather his own mode of alleviating his damnation."⁴¹

White's relevance in the modern world depends largely on his realisation that in a dehumanised world, the only worthwhile pilgrimage is the personal and lonely one.

³⁹ *Deliverance*, p. 2.

⁴⁰ *Ethic of Spinoza*, Pt. I, Append.

⁴¹ *Letters to Three Friends*, p. 36.

PSYCHOLOGICAL INTERPRETATIONS OF TAGORE'S GITANJALI

(CONTINUED)

DR. DEBENDRA CHANDRA DASGUPTA, M. A. (CALIFORNIA), ED.D.
(CALIFORNIA.)

HYMN No. 57

In this hymn is continued the idea of the oscillations of the soul of the ascetic in his dream and the waking states in trance when his mind is not released from desires. In the dream state in trance the mind of the seer wavers under the influence of the supernatural powers (vibhūtiḥ). Here the optical and the auditory senses disturb the trance of the votary as his mind responds to the visible and the audible stimuli from far off distance in the present as well as in the past under the influence of desires. The functioning of these senses offers obstacles to self-realisation. These are overcome by a sage by the cultivation of the qualities of śama or the control of the mind, dama or the control of the senses, uparati or quietism, titikṣā or forbearance, samādhāna or the contemplation of the wise and vicāra or the power of discrimination. To this list may be added the following eight qualities: satyam or truth, śaucam or purity, ahimsā or non-hatred, anasūyā or non-jealousy, kṣamā or forgiveness, anṛsaṃsyam or non-cruelty, akārpaṇya or liberality, and samtoṣa or satiety. (Mārkaṇḍeya Purāṇam, Adh. 28, V. 32. From the first section of the hymn it is quite clear that the sage could not release his mind from the influence of the sattvaḥ guṇaḥ (being, essence) and desires by the cultivation of the above qualities. Hence his soul is rotating in a cyclic order between the waking and the dream states in trance. When desires creep up in the mind, the seer's soul cannot experience sound sleep in trance. Success in it is possible only when the causes for desires are completely eliminated from the mind. (Yogavāsiṣṭhaḥ, Nirvāṇaprakaraṇam, Pūrvārdham—6, Sargaḥ 10, V. 20). Here in this section of the hymn is depicted the failure of the seeker of truth to realise his 'nirvīja samādhī' or trance without the germination of desires in his mind.

Unless the sage succeeds in experiencing the *nirvīṣa samādhi* he can only see the sun's rays but not the presence of the supreme soul in him. Here "sundar tumi esechile āj prāte aruṇa-varaṇa pārijāta laye hāte" or that "Oh the beautiful one thou art arrived this morning with the pārijāta twig in hand resembling the colour of the rising sun" signifies that the soul of the sage is in the dream state in trance though his mind is not released completely from desires to see the merger of his soul in the supreme soul. Here the text "nidrita purī, pathika chilānā pathe" or that the city is asleep and that there is no pedestrian on the road signifies that under the influence of desires the heart is shrouded in the obscurity of the darkness of ignorance and the soul is not carried by the *prāṇa* breath through the *suṣumnā* artery and thence to the Brahma-hole through the *kulakuṇḍalinī* power for its union with the supreme soul there. The real significance here is that the seer under the influence of desires could not realise god there. Hence he is sleeping though God in His kindness repeatedly looks at him through the window, which is in reality one of the gates of the heart; before His aerial flight in the golden chariot. Here dualism is evident: god and the votary. It indicates that the devotee's soul is in reality in the dream state in trance. Here the instincts of religiosity, appeal, and parental instinct; and their concomitant emotions of love for god, grief of the Lord for the sleeping saint and love for him are implied.

In the second section of the hymn is delineated the mental and emotional conditions of the seer when his house, more appropriately the heart, is wavering under the influence of the ecstasy of joy and his olfactory sense is perceiving the divine fragrance as it is permeating the air in his heart, that is, the *prāṇa*-breath. He also sees his silent *viṇā* or the stringed musical instrument lying upon the dusts and is resounding though not struck. Here 'dhūlā' or dusts signify the impurities of the mind and hence it is dirty like the dusts. *Viṇā* here refers to the physical body of the sage. The *idā*, the *suṣumnā*, and the *piṅgalā* arteries, which are the cords of his *viṇā* in the form of the physical body are not properly tuned because these are polluted with the dusts of desires. Even then through divine grace the cords respond and emit tunes though not struck by any agent. The real implication here is that after the departure of the kind god, the votary perceives the ecstasy of joy in his heart as the soul is being carried through the *kulakuṇḍalinī* power by the *prāṇa* breath when there arise sounds automatically. Here the instincts of acquisition and its emotion of joy are implied.

In the third and last section of the hymn the sage in his waking state mourns for his failure to shake off his lethargy by releasing his mind from desires and egoism to accord a hearty welcome to the divine visitor. It is too late when he is awake from his dream state in trance as the divine visitor already left his presence. The real purport here is that for success in trance a sage must not depend only upon the divine grace but also he must release his mind from desires and must strive for success in his trance with unabated energy and effort. Here 'īśvara-praṇidhāna' or self-surrender to god God efforts for success in self-realisation are implied. Here the instincts of acquisition, religiosity, appeal, and religiosity ; and their relevant emotions of joy in realising the presence of God, love for the Lord, grief for not realising the Creator, and love for Him are implied.

Analysis of hymn No. 67 indicates the following instincts and emotions : religiosity, appeal, parental instinct, acquisition, religiosity, appeal, and religiosity ; and love for God, grief for not realising Him, love of the Lord for the devotee, joy in realising His presence, love for the Creator, grief, and love for god. These may be expressed through the *līna aṅgahāra* composed of the following *karapās* : *līna*, *sūci*, *āvarta*, *kuñcita*, *samanakha*, *urudvṛtta* and *svastika-recita*.

HYMN No. 68

In the first section of the hymn is depicted the mental and emotional conditions of the seer when his mind is not released from desires. In the waking state in trance his mind takes a sweep of the vast expanse of the wide world when he does not realise the presence of God in the five elements in the external world : he looks upon them as the natural phenomena as though they are without any religious significance. In his young days his mind used to leap with joy as he played with God in the form of natural phenomena without any fear and bashfulness in him. Here 'takhan chilānā bhaya chilānā lāj mane' or that there were no fear and bashfulness in the mind signifies that the seer was not then conscious of the presence of God in the natural phenomena around him in the external world. We are afraid of the superior personality of God and feel delicacy when we are present before Him. Here the sage was not afraid of the natural phenomena in his ignorance for the presence of God therein. He was also not afraid of the divine personality in his advance stage or spiritual growth when he realised God in him. Fear-complex was

manifested in him in his initial stage of progress towards the path leading to God. Here "Jivan vahe yeta aśānta" or that life used to flow in desultoriness signifies that the seer's mind under the influence of desires attracted him towards the natural phenomena as he used to play under her influence without any control over it. In the early morning he was roused from sleep, as it were, by Nature inviting him to go out under the open sky for play. Here is a distinct reference to the second prapāthaka, ninth khanda and the fourth mantra of the Chāndogya Upaniṣad wherein is mentioned how the birds respond to the ādi rūpa of the rays of the rising sun, the second stage of his rising, when the birds flutter and twitter in the sky. These chirpings of the wild birds are to be interpreted here as the calling of God. Under the influence of such an atmosphere young boys and adolescents used to awake from their sleep in the early morning when they took stralls into the nearby forests or hills with an ecstasy of joy. Here the instincts of religiosity, repulsion, appeal, and religiosity; and their relevant emotions of love for God, disgust, grief, and love for him are implied.

In the second and last section of the hymn is depicted the mental and emotional conditions of the sage when his mind is released from desires in his progress towards samādhi as he realises the presence of God in nature. In his dream state in trance he assesses his mental and emotional conditions as he regrets for not understanding the significance of the song, sung by God in his young days. Here the twitterings of birds, humming noises of bees, whistling sounds of the wind blowing through the leaves of the trees and the plants in the groves and the forests and the resoundings of the flowing streams and rivers are all considered to be the songs of nature in her ecstasy of joy when his heart dances in restlessness. In the maturity of the samādhi or trance the devotee's mind is released from desires when he realises the significance of the songs, sung by nature. Here "sadā nācta hrdaya aśānta" or that the heart always used to dance in restlessness signifies that the heart was full of desires, causing its constant waverings when his 'vivekapadma' or the lotus in the form of consciousness was not blossomed forth eclipsing God from his vision in nature. Now that his conscience is blossomed forth, nature presents herself in her real form : the sky in its stupefaction, the moon and the sun in their silence are bent down as it were at the feet of God and the earth is standing in one corner as it were in veneration. The real significance here is that the luminaries and the earth are ever ready in their respectful attitude to obey the command of God. Thus in the first section

of the hymn is portrayed the roamings of the uncontrolled mind in the universe and in the second section is described how the mind, when brought under control, realises Brahma in the universe. The relevant text runs : "kalanā sarvajantūnām vijñānena śamena ca/ pravuddhā brahmatāmeti bhramatītarāthā jagat/,"

(Yogavāśiṣṭhaḥ, Upaśama-prakaraṇam-5, Sargaḥ. 13, V.59)

Here the instincts of appeal, repulsion, religiosity, self-abasement, and religiosity ; and their concomitant emotions of grief, disgust, love for god, stupor, and love for the creator are implied.

Analysis of hymn No. 68 indicates the following instincts and emotions : religiosity, repulsion, appeal, religiosity, appeal, repulsion, religiosity, self-abasement, and religiosity ; and love for god, disgust for desires, grief for not realising the creator, love for Him, grief, disgust, love for the lord, stupor and love for god. These may be expressed through the samanakha aṅgaḥāra composed of the following karanas : samanakha, vivṛta, sūci, lina, gaṇḍa-sūci, ākṣipta, svastika-recita, dandakarecita, and lina.

HYMN No. 69

In this hymn is continued the same trend of thought that god cannot be realised unless the mind is released from its burden in the form of desires in the journey towards the creator. The ascetic is to surrender himself to the lord for the release of the mind from its desires which are the causes of his bondage. In the first section of the hymn 'tari' or boat is in reality the mind and 'vojhā' or the load is its desire. The relevant text runs :

"tṛṣṇāgrāhagṛhītānām saṃsārārṇavaramphaṣi |

āvartairūhyamānānām dūre khaṃ mana eva nauḥ||"

(Ibid., Utpattiprakaraṇam-3, Sargaḥ. 112, V. 20)

Its English translation runs : "our minds are the boats, to lift us from the ocean of this world ; where we are carried too far by its beating waves, and thrown into the eddies of despair, and where we are caught by the sharks of our greediness." (tr. by Vihari Lala Mitra, Vol. II. P. 343). 'pichan' or back is the past events in life, which are in reality the desires eclipsing the realisation of god by the devotee. Hence the reference is to the past events already discussed in the first section of the preceding hymn. Hence the votary must not turn back to the past events in his life which are spent in vain without the realisation of god in the lotus of his heart and in the universe.

In the second section of the hymn is stressed that the sage is to forget the past events of his life and to purge his mind of its desires before setting it upon god for self-realisation. If the load in the form of desires is to be carried on the head, then, the votary will be left behind on the shore of the sea of life and he cannot cross over it to reach the other side of the shore where he will see the transcendental light. The real significance here is that the seer is to realise his mind from desires and egoism if he is to cross over the whirls of the sea of life and realise god. The mind is again considered to be a vast ocean, which is being agitated by its desires. The relevant text runs :

“mana eva sphuratyarthanirbhāsam vyātataṃ tathā |
nāstyarthamanasordvitvaṃ yathā jalatarāṅgayoh||”

(Op. Cit., Nirvānaprakaraṇam, Uttarārdham-6, Sargaḥ. 43, V. 40, p. 1157).

Here the instincts of religiosity and repulsion ; and their concurrent emotions of love for god and disgust for desires are implied.

In the third and last section of the hymn is stressed that unless the mind is released from desires it cannot be made pure and it is sure to run after worldly objects repeatedly which distract it from the realisation of god. The mind can best be released from its evil propensities through divine grace. God is ‘mājhi’ or the boatman and He guides the boat, which is the mind of the sage, across the ocean in the form of the evil propensities. Here ‘īśvarapraṇidhāna’ or self-surrender to god is implied. Without divine grace it is not possible to release the mind from its desires. Here nirvija samādhi is implied. The relevant text runs :

“dagdhaṃ tu vāsanāvijam na nimajjati vastuṣu |
sukhaduhkhādisu svacchaṃ padmapatramivāmbhasi||”

(Ibid., Pūrvārdham, Sargaḥ. 57, V. 11, p. 910). Its english translation is given below : “This mind is no more inclined to anything, who has burnt away the seed of his desire at once; he remains untouched by pleasure and pain, like the lotus-leaf amidst the water.” (tr. by Vihari Lala Mitra, Vol. III, p. 337). Here the instincts of religiosity, repulsion, and religiosity; and their relevant emotions of love for god, disgust for desires, and love for the creator are implied.

Analysis of hymn No. 69 indicates the following instincts and emotions : religiosity, repulsion, religiosity, repulsion, and religiosity; and love for god, disgust, love for the creator, disgust, and love for the Lord. These may be expressed through the svastika-recita āṅghāra

composed of the following karaṇas : svastika-recita, vivṛtta, līna, urudvṛtta, and samanakha.

HYMN No. 70

In this hymn is stressed the mental equipoise of the votary after the desires are obliterated from his mind when it is absorbed in the clouds in the sky. When the mind is always appeased, the soul is calm, indifferent, and free from desires, as it is absorbed in the supreme soul resembling the sky. The text in support of the above statement runs :

“nityatṛptaḥ praśāntātmā vītarāgo vivāśanaḥ/
ākāśasadrśakāraṣṭajjñāḥ ātmani tiṣṭhati//”

(Op. Cit., Upaśamprakaraṇam-5, Sargaḥ. 89, V. 19.) It is said that the five yamas : ahimsā (non-hatred), satyam (truth), āsteyam (not to pick up the unclaimed objects), brahmacharya (the purity of the mind and the senses as the means to merge in Brahma), and aparigraha (not taking the gifts) purify the thoughts. (Kūrmapurāṇam—Uttarārḍham, Adh. 11, V. 13 ; Yogadarśanaṃ, Sādhana-pāda, Sūtra No. 30 ; Mahābhārataṃ, Śāntiparvāni, Adh. 189, V. 23, p. 1838, Adh. 192, V. 125, P. 1877, tr. by Haridas Siddhantavagisa.) That is, it is the act of realising Brahma in addition to the purity of thought indicating the control of the mind and the senses. Śauca (purity), samtoṣa (satiety), tapaḥ (austerity), svādhyāya (study), and īśvaraparaṇidhāna (self-surrender to god) also help the purification of the thoughts. (Yogadarśana, Sādhana-pāda, Sūtra No. 32.) It is implied in the first section of the hymn that the seer purifies his citta or the thoughts by the observance of the yamas and the niyamas and thereby arrest their waverings before absorbing them into the sky. Further details are mentioned in the Sādhana-pāda regarding the means of securing the stability of the citta. (Ibid., Sūtra Nos. 33-34.) In the first section of the hymn “citta āmār hārāla āj megher mājhkhāne” or that my thoughts are lost today in the midst of the clouds signifies the idea of ‘videha dhāraṇā’ or the conception of the mind outside the physical body. Vyāsa, the commentator defines it as follows : “śarīrādvahirmanaso vṛttilābho videhā nāma dhāraṇā//” (Ibid., Vibhūtipāda, Com. to Sūtra No. 43) The idea is developed in a votary when he sets his thoughts constantly upon the sky and loses his consciousness of the physical body. Here the instincts of religiosity and repulsion ; and their relevant emotions of love for god and disgust for the consciousness of physical body are implied.

In the second section of the hymn is stressed the consciousness of the seer that arises in his mind in the body being roused by the external stimuli. It is called the imaginary perception of the non-conception of the body. The same authority defines it as follows : "sāyadi sarira pratiṣṭhasya manaso vahirvṛttimātreṇa bhavati sākalpi-tetyucyucyate, yā tu śarīrānīkṣā vahirbhūtasyaiva manaso vahirvṛttiḥ sā khalva kalpitā/" Or the perception, that arises in the mind in the body by the external stimulus, is called imaginary. Again when it arises in the mind outside the indifferent body by the external stimulus it is called non-imaginary. (LOc. Cit.) A sage experiences the former perception in his dream state in trance and the latter one in his waking state in trance. Here the devotee is conscious also of his physical body as the lightnings repeatedly strike the cords of the vīṇā as the vajra or the dart resounds in the breasts with deep tones. It has already been mentioned in hymn No. 64 that the physical body is the setār and the idā, the suṣaṃṇā, and the piṅgalā arteries are the cords. The physical body of the seer here is regarded as the vīṇā or the stringed musical instrument. Here the votary's thoughts are switched off from the sky in the waking state into his physical body alternately in the dream state in trance. Here he is conscious of light in the form of lightnings in the sky and resoundings upon the cords of the body. As stated before it is the thoughts outside the body that disturb the trance. Here the instincts of repulsion and religiosity ; and their concomitant emotions of disgust for desires and love for god are implied.

In the third section of the hymn 'mahā videha dhāroṇā (non-imaginary perception outside the body) is implied where the saint is conscious of the heaps of blue deep dark clouds that enwrapped his body and soul. Here he sets his mind upon 'āp' or water in the form of the floating clouds, which send thrill into his body and soul. Here the sage's mind is distracted from Brahma in the sky as he is conscious of the pleasant coolness thereby indicating disturbance in his trance, Here the instincts of acquisition and its emotion of joy are implied.

In the fourth and last section of the hymn is stated how the seer absorbs his mind in the intoxicated wind which accompanies him in its ecstasy of dance. It laughs aloud as it moves towards an unknown destiny ignoring the forbiddings. Here the mind could not be absorbed long in trance as it accompanies the wild wind signifying that the sage has not control over it. The text relevant to the point runs :

“samāhitam kṣanam kiñciddhyānavartmani tṣṭhati—
punarvāyupatham bhrāntam mano bhavati vāyuvat”

(Mahābhārata, Śāntiparva, Adh. 188, V. 13, P. 1826 tr. by Haridasa Siddhantavagis.) Here the development of the vibhūtis or the supernatural powers of ‘aṇimā’ or the esoteric subtle state, ‘laghimā’ or the extreme lightness, and ‘vyāpti’ or the power of pervading the universe in the sage is implied. By the cultivation of these powers the seer penetrates far into the sky and accompanies the wild wind in its journey for an unknown destination. Here again is the disturbance of the trance by the aṇimā and other supernatural powers. The power of laghimā, achieved by the sage by practising the union of his body and the sky through constant meditation, helps his flight through the sky. The relevant text runs:

“kāyāpāśayoḥ samvandhasaṃyamāt laghutūlasamāpatteścākāśa-
gamanam”

(Yogadarśanam, Vibhūtipāda, Sūtra No. 42). In addition to the sky the sage practises his meditation on the elements of ‘āp’ or water in the form of clouds, ‘tejaḥ’ or light, and ‘mārut’ or the wind. In controlling the elements the synthetic method is followed by the analytic method as follows: i. sthūla (gross), ii. svarupa (specific qualities), iii. sūkṣma, (atomic forms), iv. anvaya (manifestation of forms, action, and stability), and v. arthavattva (their significance.) Ibid., Sūtra No. 44.) In the first section of the hymn the devotee’s mind is set upon ‘āp’ in the form of clouds in the sky, in the second section of the hymn upon ‘tejaḥ’, in the third section again upon ‘āp’ and in the fourth section upon ‘mārut’ to secure the purity of the mind by the control of the elements. In this hymn nothing is said about the element of ‘kṣiti’ or the earth. Here social instinct and the instinct of self-assertion ; and their relevant emotions of love for friends and pride are implied. The devotee looks upon these four elements in the environment as habitats for god residing therein. He realises god in each of these elements in the external world with the purity of his mind in the waking state in trance as he attempts to secure its stability against its constant oscillations. Here the mind of the sage wavers alternately between the imaginary and the non-imaginary perceptions, which account for the disturbance of the sage’s trance. Causes for the obstacle of the trance of a seer are ascribed to attachment, illusion, restlessness, the perception of divine fragrance, the hearing of sweet sounds, the seeing of wonderful sight, pleasant touch, the feeling of cool and heat and assuming the

power of the uncontrolled wind. The text in support of the above statement runs :

“pramoho bhrama āvartto ghrānamśravaṇadarsane |
adbhūtāni raśasparśau śītoṣṇa mārutakṛtiḥ ||”

(Mahābhāratam, Sānti Parvāṇi Adh. 237, V. 22, P. 2433, tr. by Haridas Siddhantavagisa.) In this hymn the pleasant touch of the clouds, the repeated strokes of lightening upon the cords of the heart in the form of vīṇā, the rousing of the emotion of wonder as a result of the repeated strokes at intervals in the breasts, the cool touch of the heaps of clouds and the swift movements in the company of the intoxicated wind are all the causes for the obstacles to the successful trance of the sage.

Analysis of hymn No. 70 indicates the following instincts and emotions : religiosity, repulsion, religiosity, acquisition, social instinct, and self-assertion; and love for god, disgust for desires, love for the creator, joy in realising Him, love for fellow beings, and pride. These may be expressed through the svastika-recita āṅghāra composed of the following karaṇas : svastikā-recita, vivṛita, liṅga, kuñcita, āvarta, and skhalita.

Hymn No. 71

In the preceding hymn is stressed the control of the mind by controlling the elements in the external world. In this hymn is implied that the saint has brought under thorough control his mind by the elimination of the guṇas from it. When the mind is released from the senses Brahma is realised in the lotus of the heart and when it is released from the settvaḥ guṇaḥ the creator is realised in the universe. (Mahābhāratam, Mokṣadharmaparvāṇi, 3, Adh. 215, V. 20 P. 394). In the first section of the hymn is stressed the presence of Brahma in His turiyātīta state in the universe where He maintains His silence, which is of four types as follows : vāṅgmauṇam (silence of speech) akṣamauṇam (silence of the eyes), kāṣṭham (silence of the body), and suṣuptam (silence in deep sleep in the turiya state). (Yogavāsīṣṭhaḥ, Nirvāṇaprakaraṇam, Pūrvārdham-6, Sargah. V. 7). The ascetic here is in his waking state in trance as his mind traverses over the wide world and observes the stars and the moon in their silence. The seer hopes to embrace Brahma and the luminaries in their silence. The real significance here is that he hopes to realise the merger of his soul in the supreme soul in the turiyātīta state with the help of his ability called turiyadhīḥ thereby escaping the cycles of births and deaths. (*Ibid.*, Upaśamaprakaraṇam-5,

Sargaḥ. 13, V. 10, p. 573). Here the instinct of religiosity and its emotion of love for god are implied.

In the second section of the hymn is described the mental and emotional conditions of the seer, who is determined to remain motionless by the control of his mind much after the manner of the night, which remains in unsurpassed patience by litting the stars, which are bereft of their twinklings. That is, the night is all attentive to Brahma in the form of the sky, who is motionless in sound sleep beyond the *turiya* state as it were. In the first and the second sections of the hymn is stressed the ardent desire of the sage to control the waverings of his mind by its release from desires, egoism, and the *sattvaḥ guṇaḥ* before it is deeply absorbed in Brahma in the universe in the *turiyātita* state, when he will not be conscious of dualism: self and Brahma, who is personified with the universe. Here the instincts of repulsion and religiosity; and their relevant emotions of disgust for the oscillations of the mind caused by the elements in the external world and love for god are implied.

In the third section of the hymn is recorded the desire of the seer to see the dawn as the darkness of the night fades away when the message of god percolates as it were through the sky like the flow of melted gold. The real purport here is that the devotee is hoping for the day when his soul will pass from the dream and the waking states in trance, which are night into the sound sleep state in trance, which is the day when he will hear the message of god in heaven across the sky. The instincts of repulsion, religiosity, and acquisition; and their concurrent emotions of disgust for the dream and the waking states in trance, love for god, and joy in receiving His message are embedded in this section of the hymn.

In the fourth and last section of the hymn is stressed the desire of the devotee to know from the Lord whether His song in the form of the *udgītha* song will echo in the nest of the seer's bird. Here 'pākhī' or bird is the individual soul and 'vāsā' or the nest is its habituate in the lotus of the heart. The real significance here is the desire to know whether the soul from its residence in the recess of the heart will respond to the divine message. The sage further desires to know whether the tunes of god will help the wild creeper in his mind to blossom forth its flower. Here 'vana' or forest signifies the evil propensities in the mind in the form of the forest and 'latā' or creeper indicates the propensities of thoughts. The real implication here is that the seer realises that his thoughts in the form of the creeper are beset with desires and egoism, which are in reality

the forest obstructing his spiritual growth. Hence he earnestly solicits the mercy of god to blossom forth the flower in his 'vanalatā' or the wild creeper in the forest of his mind by the cultivation of the qualities of śama or the control of the mind and vicārina of the reasoning faculty. When the mind is thus controlled there blossoms forth the lotus in its lake and the forest is cleared of the trees in the form of the evil propensities. Here the sage is conscious of the evil consequences if the propensities of his mind in the form of the wild creepers are not blossomed forth by the cultivation of śama and vicārina qualities with the help of divine grace. Here he surrenders himself to god for the grant of his grace. The evil consequences of allowing its growth unheeded are next expressed in the following text :

“cittavṛttilatā yasya tālottālamānovane |
phalitā sukhaduḥkhābhyām maraṇam tasya rājate||”

(Yogavāśiṣiḥa—Upaśanaprakaraṇam—5, Sargaḥ, 39, V. 41, p. 639). Its English rendering runs : “He who lets the creeping passions of his heart, grow as big as palm trees, to overshadow the forest of his mind, and bear the fruits of continued pain and pleasure, is the man who hails his death at all times.” (tr. by Vihari Lala Mitra, Vol. II p. 894.)

Analysis of hymn No. 71 indicates the following instincts and emotions : religiosity, repulsion, religiosity, repulsion, religiosity, acquisition, and religiosity ; and love for god, disgust for desires, love for the creator, disgust, love for the Lord, joy in realising Him, and love for Him. These may be expressed through the līna aṅgahāra composed of the following karaṇas : līna, nikūṭṭa, samanākha, udvṛtta, svastika-recita, kuñcita, and līna.

Hymn No. 72

In this hymn is continued the same trend of thought as in the preceding one. In the first section of the hymn is recorded the regrets of the seer before god in his dream state in trance for his inability to illumine the lotus of his heart with the help of the light from the supreme soul. Each time his attempts fail miserably as the light is repeatedly extinguished. The real implication here is that the seer's soul moves in a cyclic order from the sound sleep state to the dream and the waking states in trance and thence again to the sound sleep state in the ascending order. This process in the constant cyclic movements offers repeated disturbances to the mind of the sage in his trance. Hence he cannot illumine the lotus of the

heart with the help of the transcendental light. These oscillations are caused by the prevelance of desires in his mind which crop up there as the flower in the form of viveka-padma or the reasoning faculty cannot be blossomed forth in the vana-latā or the wild creeper as its growth is arrested by the forest in the form of the evil propensities. Latā is the propensity of thoughts in the mind which is surrounded by evil desires in the form of forest. The real implication here is that the mind is not released from desires and its thoughts cannot be blossomed forth by the cultivation of the qualities. Hence he cannot realise god, who is seated in the lotus of his heart, shrouded in obscurity. On the other hand a saint in his successful meditation remains steady and is deeply absorbed in the thought of god like an unflickering lamp. (The Agñipurāṇam, tr. by Manmatha Nath Datta, Chapter No. 357, p. 1313.) The real purport in the first section of the hymn is that the votary has not succeeded in his trance as his mind is not released from desires. Here the instincts of repulsion, religiosity, appeal, and religiosity; and their relevant emotions of disgust for desires, love for god, grief for the constant disturbances in trance, and love for the creator are implied.

In the second section of the hymn the causes for failure in trance have been stressed. Unless the mind is released completely from desires and egoism by the cultivation of 'śama' or the control of the mind and vicārina or the reasoning faculty in the form of the sword salvation cannot be realised. Here "ye latāṭi āche śukāyeche mūl kuḥḍi dhare śudhu, nāhi phoṭe phul," or that the creeper, which is there, has its root dried up: it has only its bud, which has not been blossomed forth into a flower. It signifies that the 'vicāra' or the power of discrimination has not been grown into a creeper or more appropriately a lotus stalk with its root fully nourished and developed and its bud is not blossomed forth into a flower. The real significance here is that the reasoning faculty has not been fully developed into a flower in the lake in the mind and it could not be applied as a sword in the form of conscience in weeding out the plants in the form of desires. Without the development of 'vicāra' or the reasoning faculty spiritual salvation cannot be realised by a seeker of truth. Naturally, then, the devotee could not set his mind upon god in trance having arrested the oscillations of the soul in its cyclic movements from the turīya-susupti to the turīta-svapna and thence to the turīya-jāgarāṇa. In these cyclic rotations the soul experiences 'vedanā' or afflictions for not realising god in it. Hence the votary offers his grief in the form of the aforesaid oscillations

by way of rendering Him service in his life. The real implication here is that he desires to release his soul from these characteristics by the complete surrender of his self to god to realise the merger of his soul in the supreme soul. The instincts of repulsion, religiosity, appeal, and religiosity; and their concurrent emotions of disgust for desires, love for god, grief for not realising Him, and love for the creator are embedded in this section of the hymn.

In the third section of the hymn the saint grieves in his dream state in trance for his failure to set his mind upon god in the sound sleep state in trance wherefrom his soul oscillates owing to the presence of desires in the mind. Hence the worshipper of god arrives before Him in his vision having dressed himself in 'lajjār dīna veśa' or the humble dress of shame signifying desires, which are having their stronghold in the mind of the sage, who could not obliterate them completely from it with the help of the sword in the form of 'viveka-vuddhi' or the reasoning faculty. Here the instincts of appeal, religiosity, and repulsion; and their concomitant emotions of grief for not realising god, love for the Lord, and disgust for desires that constantly crop up in the mind are implied.

In the fourth and last section of the hymn the votary completely surrenders himself to god for the grant of His mercy. Thus with the heaviness of the mind he regrets before god in his dream state in trance by telling the Lord that no body has come to his festival, no tunes have been played upon the flute and the house has not been decorated. Hence he has brought god to the gate of his temple by his weepings. The real implication here is that the devotee is very humble in his means and he has no wealth for external manifestations in the worship of the creator in a gorgeously decorated temple. His heart is, as it were, a dilapidated temple as a result of the constantly cropping up of grief therefrom for not realising god there by his success in absorbing his mind upon Him in the deep sleep state in trance. Here the seer realises that god cannot be realised by him by the outward manifestations of pomp and grandeur. God can only be realised by worshipping Him in the lotus of the heart even though it is torn with grief. Here the instincts of repulsion, appeal, and religiosity; and their concomitant emotions of disgust for pomp and show, grief for not realising god and love for Him are implied.

Analysis of hymn No. 72 indicates the following instincts and emotions: repulsion, religiosity, appeal, religiosity, appeal, religiosity, repulsion, appeal, and religiosity; and disgust, love for god, grief for

not realising Him, love for the creator, disgust, grief and love for the Lord. These may be expressed through the *akṣipta āṅghara* composed of the following *karanas*: *akṣipta*, *līna*, *vakṣah-svastika*, *svastika-recita*, *suci*, *samanakha*, *nikutīa*, *vṛścika-nikutta*, and *akṣipta-recita*.

HYMN No. 73

In the first section of the hymn is stressed that a sage realising the union of his soul with the supreme soul in the *turiya* state sees the emanation of his soul as well as those of others from god. In this sense it is not possible for him to worship god in a temple which is eclipsed from the sight of others. That is, a seer in his *jīvan-mukti* stage realises the union of god with all living beings and things. Here the instincts of religiosity, social instinct, and repulsion; and their concurrent emotions of love for god, love for fellow-beings, and disgust for the idea of having exclusive monopoly of the creator are implied.

In the second section of the hymn the conception of Brahma as 'setuvandha' or the cementing of a bridge across the gap between Him and the living beings is implied. Here the saint prays to god for His mercy in helping him to realise the Lord in his 'dine' or in the day in the sound sleep state in trance and 'rate' or at night in the dream and the waking states in trance, which help his realisation of god as the cementing authority of all living beings. Here religiosity and social instinct; and their concomitant emotions of love for god and fellow beings are implied.

In the third section of the hymn the seer claims not to possess any honour and he proposes not to give it to the Lord. The real significance here is that the sage has released his mind from desires for mundane honour and position. He has neither the means to worship the Lord in a befitting manner. He is humble at heart and desires to worship god in a humble way with the purity of the heart. Here the instincts of repulsion and religiosity; and their concomitant emotions of disgust for mundane honour and possession, and love for god are implied.

In the fourth and last section of the hymn is stressed again how god can be realised in the lotus of the heart by the cultivation of 'vicāra' of the reasoning faculty in the form of the blossomed lotus in the lake there. If the mind of the seer is set upon god in sound sleep or dream state in trance he will realise the resoundings of the

flute in the kulakundalinī power, a truth already discussed in the first section of hymn No. 59. And also the bud in the form of the reasoning faculty is to be blossomed forth in the garden, which is in the heart of the devotee. The real implication here is that love for god with the purity of the heart helps the seer to realise His response to him in the kulakundalinī as well as in the lotus of the heart. Here the instincts of religiosity and repulsion ; and their concurrent emotions of love for god and disgust for desires are implied.

Analysis of hymn No. 73 indicates the following instincts and motions : religiosity, social instinct, repulsion, religiosity, social instinct, repulsion, religiosity, and repulsion ; and love for god, love for fellow beings, disgust for desires, love for the creator, love for humanity, disgust for desires, love for the Lord, and disgust for desires. These may be expressed through the samanakha angahara composed of the following karanas : samanakha, avarta, nikutta, lina, avarta, dandapaksa, akseptā-recita, and vivṛta.

HYMN No. 74

In this hymn is depicted the mental and emotional conditions of a sage in his sound sleep state in trance seeking the realisation of god. Here the seer humbly submits himself to the Lord for His mercy for self-realisation. In the first section of the hymn is stressed that the votary in his dream state in trance completely withdraws his senses from the external world as he is deeply absorbed in the thought of god. The dart of Indra in the external world does not disturb the sage in his trance : he regards it as the tunes of god-being played upon the flute as the means to control his auditory sense. He is conscious in his dream state in trance of the presence of god in him when he prays to the Lord for the grant of the functioning of the internal sensory organs, particularly the auditory sense so that he may be awake to the tunes being played upon the flute by Him. The real significance here is that the disciplined and the pure senses do not distract the sage in his dream state in trance : they rather help him in his sound sleep in trance for the realisation of god. Here the instincts of religiosity and its emotion of love for god are implied.

In the second section of the hymn is stressed how an ascetic in his progress towards self-realisation is conscious of the immortality of the soul. The conscious puruṣa or the soul is not dead even though the physical body dies in the successive cycles of births and deaths. The relevant text runs:

“cetanam nāma puruṣaḥ sa mṛteṣu śateṣvapi |

śarīreṣu mahāvuddhe katham kasya kadā mṛtaḥ||

(Yogāvāsiṣṭhaḥ, Nirvāṇaprakaraṇam, Uttarārdham-6, Śargaḥ 137, V. 39, p. 1394). Here “bhūlvanāmār saḥajete, se prāṇe man uṭhve mete” or that I shall not forget so easily that the mind will arise in its ecstacy of joy in the life-breath signifies that the poet must be thinking of the “pañcakōṣa” or the five sheaths where the mind follows immediately the ‘prāṇamaya’ or the life-breath. Here the seer has realised in him the ‘manomaya’ or the sphere of the mind. Here the reference must be to the conception of the prāṇa and the vyāna breaths carrying the ‘jīvātmā’ or the individual soul through the idā, the suṣumnā, and the piṅgalā arteries before it is carried to the Brahma-hole through the kulakundalinī power. The instincts of religiosity and repulsion; and their relevant emotions of love of the soul for god and disgust for the idea of the mortality of the individual soul are embedded in this section of the hymn.

In the third section of the hymn the idea of ‘videha-kalpita dhāraṇā’ or the thoughts oscillating between the external world and the mind in the body is implied. Here the soul of the sage is switched off from the sound sleep state in trance to the dream state in trance when the mind oscillates alternately between the external sky and the internal sky inhering in the lotus of the heart. To control his mind he regards the tempests in the external sky as the play of god upon the cords of his heart, which to repeat again, are the idā, the suṣumnā, and the piṅgalā cords of the vīṇā, which is his physical body. Hence the mind is brought under thorough control by the devotee by practising the ‘videhakalpita dhāraṇā’ as it wavers alternately between the external and the internal skies when he regards the tempests as the music being played upon the cords of the heart. The tunes of the music in the form of tempests cause the agitation of the seven sindhus, which are in reality the seven oceans all around the world. ‘Sapta-sindhu’ also indicates the following seven rivers in the sky: asva, titutra, abhrapatnī, meghapatnī, varṣayanti, purasta, and arundha. (Niruktam, Naigamaṁ Kāṇḍam). Here the instincts of acquisition and religiosity; and their concurrent emotions of joy in the realisation of god and love for Him are implied.

In the fourth and last section of the hymn the votary prays before god in his dream state in trance for His mercy to tear him away from the ease-loving life and to take him to the abyss where he is sure to enjoy immense peace in the midst of ‘aśānti’ or the absence of peace.

Here is implied that the ascetic has succeeded in releasing his mind from desires by the cultivation of 'vicārīna' or the reasoning faculty in the form of a lotus. When the mind is released from desires he is not conscious of his physical body. (Yogavāsīṣṭhaḥ, Utpatti-prakaraṇam—3, Sargaḥ. 22, VV. 11-12 and 17, p. 184). Here 'asānti' or non-peace indicates the following obstacles that cause the oscillations of the citta or the mind-stuff that constantly upsets the mind: vyādhi (disease, *i.e.*, the constant cropping up of the instincts and their concomitant emotions, which are in reality the disease of the mind), styāna (indolence of the thoughts), saṃśaya (doubt), pramāda (illusion), *i.e.*, not to set the mind upon the thoughts in trance), ālasya (idleness, *i.e.*, disinclination owing to the seriousness of the body and the thoughts), avirati (desires for mundane objects), bhrāntidarśana (illusion), alavdhabhūmikattva (non-realisation of trance), and anavasthitatva (non-stability in trance). (Yagadarśana, Samādhipāda, Sūtra No. 30). The seer being conscious of his success in arresting the oscillations of his thoughts, which caused the constant waverings of his mind, considers himself to be in peace in the midst of the aforesaid disturbing elements. Here 'sama' or the control of the mind is implied. In the preceding sections of the hymn 'dama' or the control of the senses is implied. In the present hymn it is quite clear that the sage has successfully controlled his senses and the mind by practising the eight-fold yogic processes. Here in this section of the hymn it is quite clear that the votary has succeeded in controlling the vacillation of his mind by the control of his citta or thoughts which, then run in the peaceful flow towards the meditation of god when the devotee is not conscious of dualism in his sound sleep in trance. The real purport here is that when the mind is released from its desires through the yogic processes the thoughts flow towards the peaceful directions. The relevant text runs: "tasya prasāntāvāhitā saṃskārāt/" (*op. cit.*, Vibhūtipāda, Sūtra No. 10). Here the instincts of religiosity, repulsion, and śānta rasa; and their relevant emotions of love for god, disgust for the ease-loving life, and nirveda rasa for worldly objects are implied.

Analysis of hymn No. 74 indicates the following instincts and emotions: religiosity, repulsion, acquisition, religiosity, repulsion, and śānta rasa; and love for god, disgust for mundane desires, joy, love for the creator, disgust for desires, and nirveda rasa. These may be expressed through the latā-vṛścika aṅga-hāra composed of the following karaṇas: latā-vṛścika, vivṛtta, kuñcita, samanakha, ākṣipta, and lina.

HYMN No. 75

In this hymn is stressed again how the dirt of the mind in the form of desires is to be eradicated completely by the seeker of truth seeking self-realisation through divine grace. In the first section of the hymn the sage prays for the mercy of god to grace him by removing from his mind its evil propensities so that he may touch His feet. He grieves as he confesses before god that while offering his homage to the Lord black dirt comes out of his mind, which stands in the way of laying down his life at His feet. The real implication here is that the votary's soul is in the dream state in trance when he cannot see the merger of his soul in the supreme soul as his mind is not as yet released from desires. Here the instincts of religiosity, repulsion, appeal, and religiosity; and their concomitant emotions of love for god, disgust for mundane desires, grief for not realising the Lord, and love for Him are implied.

In the second and last section of the hymn the devotee mourns before the Lord for the besmearing of his body with dirt. Hence he does not feel any pain. The real purport here is that the votary's mind does not pine for self-realisation as it is full of mundane desires and is deeply absorbed in the thoughts for the welfare of his wife, children, and relations. Having released his mind from desires it is absorbed in the thought of god for his spiritual salvation and his only desire is the reaching of the pure lap of the Lord. Hence with the worry in his mind he weeps for reaching the lap of god as he prays for His mercy not to allow him to sleep on the dusts. Here 'dhūla' or dust indicates impure desires for worldly possessions and happiness. The devotee now realises the transitoriness of mundane pleasures and possessions when he appeals to god to come to his rescue in releasing his mind from desires. Here the soul of the sage is in his dream state in trance as the idea of dualism is evident. Further "vyākūla hṛdaya kehde mare" or that the worried heart weeps and dies indicates 'vedanā' or afflictions. The individual soul in its dream and waking states in trance pines for its merger in the supreme soul. Here the soul of the sage weeps for its release from the waking, the dream and the sound sleep states in trance and its passing into the turiya state and therefrom its merger in the supreme soul in death in the turiyātīta state. Here the instincts of religiosity, repulsion, appeal, and religiosity; and their concomitant emotions of love for god disgust for desires, grief for not thinking of the Lord for such a long period, and love for Him are implied.

Analysis of hymn No. 75 indicates the following instincts and emotions: religiosity, repulsion, appeal, religiosity, repulsion, and religiosity; and love for god, disgust for mundane desires, grief for not realising the creator, love for Him, disgust for desires, and love for the Lord. These may be expressed through the samanakha āṅgahāra composed of the following karaṇas: samanakha, nikūṭṭa, sūci, lina, daṇḍapakṣa, and svastikarecita.

HYMN No. 76

It is emphasised in the first section of this hymn that god cannot be realised by a sage by merely singing devotional songs in the day or the sound sleep state in trance or at night or the dream and the waking states in trance. Unless the soul is released from its waverings in the above three states and the mind is purified by its release from desires by the cultivation of the qualities. Here in the opening sentence of the hymn the seer expresses his doubt whether he can sing his last song at the dissolution of the assembly. Here 'sabhā' or assembly must signify the seer's meeting with god in his dream state in trance when he imagines to have sung song in praise of the Lord for the realisation of his union with Him. Next he broods over his failure to sing song as his voice is choked when he gazes at the face of god. Next he muses within himself whether the tunes that he cannot sing now will be echoing then. Finally he ponders within himself over the resoundings of the song that will be permeating in the darkness of the sky with golden tunes under the influence of pathos arising from the failure to realise the divine love. Here 'sandhyāgagana' or the evening sky signifies the sky in the lotus of the heart, shrouded in darkness in the dream and the waking states in trance when it is not illumined with the transcendental light. Here 'premer vyathā' or the pathos of love also indicates the dream and the waking states in trance when the soul pines for its merger in the supreme soul. Here the instincts of religiosity, appeal, and religiosity; and their relevant emotions of love for god, grief for not realising the creator, and love for Him are implied.

In the second and last section of the hymn the votary admits the futility of singing devotional songs or the resoundings of the udgītha song in the day or the sound sleep state and at night or the dream and the waking states: god cannot be realised in these states. Hence he considers it to be a great fortune if the meditation of god through devotional songs sung in the day and at night comes to an

and in this life. Here the sage is very well conscious that god can be realised in the lotus of the heart only when the mind is released from desires by the cultivation of the qualities. Moha or attachment for mundane pleasures and honour are considered to be water in the 'bhava samūdra' or the worldly ocean. The qualities such as 'sama' or the control of the mind, 'vicāra' or the reasoning faculty, 'santoṣa' or satiety, and 'sādhusaṅga' or the association of the wise are the means of crossing over the bhavasamūdra or the ocean of the world. (Yogavāsiṣṭhaḥ, Mumukṣuprakaraṇam-2, Sargaḥ. 16, VV. 18-20, p. 111). Desires in the mind are considered to be 'manovana' or the forest in the mind. Lotus in the form of the aforesaid four types of qualities is to be developed by the release of the mind from its desires before it is to be floated across the last ocean, which is the same as the 'bhavi-sindhu' or the ocean of the world in the form of temptations, towards god while following the course of the universal song, which is in reality the udgītha song. Here the 'vivēkapadma' or the lotus in the form of conscience is considered to be the message of life. The real implication here is that mere resoundings of the udgītha song in the universe and in the lotus of the heart of the devotee will not help his spiritual salvation. Only the development of the qualities in the sage and their application to the release of the mind from desires will help him to realise god and His udgītha song in the lotus of his heart. Here the instincts of religiosity and repulsion; and their concomitant emotions of love for god and disgust for the life-long song are implied.

Analysis of hymn No. 76 indicates the following instincts and emotions: religiosity, appeal, religiosity, repulsion, and religiosity; and love for god, grief for not realising Him, love for the creator, disgust for the life-long song, and love for the Lord. These may be expressed through the svastika-recita aṅgahāra composed of the following karaṇas: svastika-recita, sūci, līna, urudvṛtta, and samanakha.

HYMN No. 77

In this hymn is stressed again that spiritual salvation is not possible unless the mind is released from its desires by the cultivation of the qualities. In the first section of the hymn the seer grieves all through his life as he has been meditating on god for his realisation in the midst of vedanā or afflictions, which signify that the soul of the sage is in the dream and the waking states in trance. Hence he appeals to god to lit the divine fire in the lotus of his heart.

Here 'āgūna' or fire implies the transcendental light which dawns in the lotus of the heart as a result of his life-long meditation. It also signifies heat generated in the body by spiritual insight. Here he prays to the Lord to grant him afflictions and he is prepared to bear them cheerfully. He does not ask for divine mercy in the weakness of his mind. He hopes to burn the desires of his mind with the help of the transcendental light. The real implication here is that the sage is not only prepared to bear cheerfully the obstacles that incessantly crop up in his mind giving him constant afflictions in his dream and waking states in trance but also he is ever vigilant to obliterate them all from his mind by the cultivation of the qualities and the constant yogic practice. He is not weak and timid. Hence he does not pray to god for divine mercy. The real significance here is that spiritual salvation is achieved through personal efforts in the yogic process and not through mere divine grace. Here the instincts of religiosity, appeal, religiosity, self-assertion, *śānta rasa*, repulsion, and self-assertion; and their relevant emotions of love for god, grief for not realising the Lord, love for Him, pride, *nirveda rasa*, disgust for the divine grace, and pride are implied.

In the commencement of the second and last section of the hymn the ascetic appeals to god for His mercy to call him without further delay like the roarings of the clouds. Here is a distinct reference to the upanīṣadic conception of Brahma who taught *'śānta'* or the control of the mind, *'dānta'* or the control of the senses, and *'dayā'* or kindness respectively to the gods, the demons, and the people with the roarings of the clouds. (Bṛhadāraṇyaka Upaniṣad, 5/2/3). This teaching of Brahma helps a sage to realise Him in the lotus of his heart by the release of his mind from desires. Next the Lord is prayed for the blowing of His conch-shell announcing His arrival at the release of the mind from desires and thereby annihilating the egoism from it as well. This being done the seer will be roused from his dream state in trance resulting in the awaking of the intensity of the consciousness in his mind. The real purport here is that the votary submits to god for the grant of His grace to help him in the cultivation of the qualities to eradicate completely from his mind the desires that eclipse the presence of god in the lotus of his heart. Here "*garva tuṭīya nidrā chuṭīyā jāguk tīvra cetanā*" or that the rousing of the intensity of the consciousness having sublimated the cropping up of pride and the overcoming of the sleep indicates that the seer is praying for the mercy of god to help him in the obliteration of egoism from his mind and lethargy in the form of sleep.

rousing the consciousness of the presence of god in him. Here 'īśyaraprapidhāna' or self-surrender to god is implied. Here the instincts of religiosity, repulsion, religiosity, self-abasement, and religiosity ; and their concomitant emotions of love for god, disgust for desires, love for the Lord, stupor, and love for the creator are implied.

Analysis of hymn No. 77 indicates the following instincts and emotions which are classified into two groups : The first group includes religiosity, appeal, religiosity, self-assertion, śānta rasa, and repulsion ; and love for god, grief for not realising Him, love for the creator, pride, nirveda rasa and disgust for desires. These may be expressed through the līna āṅgahāra composed of the following kārṇas : līna, sūci, samanakha, śakaṭasya, ākṣipta-recita and vivṛtta. The second group includes self-assertion, religiosity, repulsion, religiosity, self-assertion, and religiosity ; and pride, love for the Lord, disgust, love for the creator, stupor, and love for Him. These may be expressed through the udghaṭṭita āṅganāra composed of the following kārṇas : udghaṭṭita, samanakha, nikutta, līna, valitoru, and svastika.

HYMN No. 78

In this hymn are depicted the mental and emotional conditions of the sage, whose soul is slipped off from the sound sleep state in trance to the dream state in trance when his mind is filled with pride as god commands him to sing devotional songs. His eyes are trickling with tears as he looks at Him with steadfastness. It is quite clear here that the votary's mind is not released from egoism as his breasts are filled in with pride. Rudeness in his life is melting before the nectar-like music which indicates the liberalising influence of it. Devotional music exerts tremendous influence in arresting the oscillations of the mind by the obliteration of its desires for mundane honour and possessions. His offerings to god and his meditation for self-realisation are flying towards Him much like a bird. Here 'pākhī' or bird must be the soul which attempts to fly towards the supreme soul through the kulakūṇḍalinī power towards the Brahmanhole in the ājñācakra where it unites with the supreme soul and thence soars into the sky for its union with the supreme soul there. Here the real significance is that the offerings of music to god and meditation upon Him are all purposed to help the union of the individual soul with the supreme soul. Here devotional song is resorted to by the devotee to seek his realisation. Here the instincts of religiosity, self-assertion, acquisition, and religiosity ; and their rele-

vant emotions of love for god, pride, joy, and love for the Lord are implied.

In the second and last section of the hymn the seer expresses his consolation beyond measure to see that god is pleased to hear his music. He tells the Lord that he is seated by His side by virtue of his ability to sing song. Here the devotee admits his failure to realise god in his mind. Hence he has recoured to touch His feet by his musical talents. Here "man diye yār nāgāl nāhi pāi" or that whom I cannot reach with the help of the mind signifies that it is not released from desires as it is claimed in the last section of the preceding hymn. Here it is clear that the soul of the sage is still in the dream state in trance and it is not merged in the supreme soul. Hence the seer regrets that he could not realise god by the absorption of his mind in Him. As an alternative course he recourses to vocal music. In his ecstasy of joy the seer loses himself under the captivating influence of the tunes of vocal music and in the forgetfulness of his self he addresses his Lord as a friend. That is, the devotee forgets his inferior position before the superior personality of god which shows that he is realising his inseparable relationship with the Lord under the influence of his divine music. Here the instincts of acquisition, religiosity, resulsion, social instinct, and religiosity; and their relevant emotion of joy in hearing music, love for god, disgust for desires, love for the friend, and love for god are implied.

Analysis of hymn No. 78 indicates the following instincts and emotions: religiosity, self-assertion, acquisition, religiosity, self-abasement, and social instinct; and love for god, pride, joy, love for the creator, stupor, and love for the Lord as a friend. These may be expressed through the samanakha āṅghāra composed of the following karanas: samanakha, chinna, kuñcita, līna, ardha-mattali, and valitoru.

HYMN No. 79

In this hymn is delineated the mental and emotional conditions of the seer seeking his realisation through divine grace. In the first section of the hymn the sage solicits the mercy of god as he rouses in him his love for the Lord. Here self-surrender to god is stressed. He begs for the mercy of god to reciprocate his love and thereby not to disappoint him. He further prays for the mercy of god to pay heed to his 'gabhīra āsā' or deep rooted hope, which must signify his sincere desire for the realisation of god in him. Hence it must be

interpreted here to signify the pure thought for spiritual salvation. Here the instincts of religiosity, repulsion, and appeal; and their relevant emotions of love for god, disgust for mundane happiness, and grief for not realising the creator are implied.

In the second section of the hymn is depicted the mental and emotional conditions of the sage whose mind is not free as yet from desire which cause its oscillations. Hence he prays to god to help his citta or thoughts so that it may respond to His call from whichever quarter it may happen to come. Furthermore, he submits to the Lord for the grant for His favour to tear away out of love for him all obstacles that lay before him. The real implication here is that the mind can best be released from desires only through divine grace. Hence he surrenders himself to god for the grant of His grace to obliterate from the mind his desires, which cause its constant oscillations. Here is stressed that *nirvīja samādhi* or trance without the seeds in the form of desires is possible through '*īśvarapranidhāna*' or self-surrender to god. Here the instincts of religiosity, repulsion, and religiosity; and their relevant emotions of love for god, disgust for mundane desires, and love for the Lord are implied.

In the third section of the hymn the sage makes his humble submission to god to exhaust this time the external plate full of alms and to fill his heart with the secret gift from the Lord. Here '*vāhirer bhiṣābharā thāli*' or that the external plate, full of alms signifies the constant prayer made to god for the grant of mundane pleasures and honour. Here the poet makes a tacit reference to his wealth, possessions, and honour, which he considers to be alms for which he expresses his disgust. He prays to god to take his material possessions and honour, which are obstacles to his realisation of him. Instead he derides the secrecy of his heart to be filled with divine grace, which is sure to help him in purifying his mind by the eradication of desires therefrom. Here is stressed again that god is realised in the lotus of his heart through divine grace. Here the instincts of repulsion and religiosity; and their concurrent emotions of disgust for mundane pleasures and honour, and love for god are implied.

In the fourth and last section of the hymn the votary submits himself to god with the prayer for the grant of things that are best in life and their resoundings in his heart are keeping in harmony with the rhythmical tunes of god. Here the real significance is that the votary withdraws his mind completely from the worldly desires and sets it upon god, whom he addresses first as a friend, dearer to

his heart and then as the Lord, the redeemer. He prays to the Lord for the resoundings of the best he has in his life keeping in harmony with the tunes of the divine song, which is the *udgītha* music. The real implication here is that the seer sets his mind upon god for the grant of His grace to obliterate desires from his mind for the soul in the divine soul, the object of his life-long meditation and ascetic practices. Here the instincts of repulsion and religiosity ; and their concomitant emotions of disgust for desires and love for god are implied.

Analysis of hymn No. 79 indicates the following instincts and emotions : religiosity, repulsion, appeal, religiosity, repulsion, religiosity, repulsion, and religiosity ; and love for god, disgust, grief, love for the creator, disgust, love for the Lord, disgust, and love for Him. These may be expressed through the *samanakha aṅghāra* composed of the following *karāṇas* : *samanakha*, *ākṣipta*, *ardhamatalli*, *līna*, *vivṛta*, *ākṣipta-recita*, *urudvṛta*, and *līna*.

Hymn No. 80

In this hymn is recorded the mental and emotional conditions of the votary in the dream and the waking states in trance for not realising god for the constantly cropping up of desires and other evil propensities, which managed to creep up in his mind under the guise of friend and well-wishers holding out false hope of aid to his self-realisation. The real implication here is that the undersirable instincts and their relevant emotions lay dormant in the mind in the day time which is in reality the sound sleep in trance. They crop up in the mind again in the dream and the waking states in trance. *Nirvīja-samādhī* is not possible unless the soul is released from the above three states. Here the reference must be to the third section of the preceding hymn wherein is mentioned how desires for the realisation of god creep up in the heart of the seer, who believes them to be the gifts of god. The opening sentence here "*tārā diner velā eśechila āmār ghare, valechila, ekṭi pāśe raiva paḍe*" or that they came into my house in the day time and told me that they would lie down in one corner indicating that desires for self-realisation are crept up into the mind of the seer in his sound sleep in trance when he sets it upon god as he hears the divine assurances for his self-realisation. Here '*diner velā*', or the day time signifies sound sleep in trance. They, the pure desires assured him to be of help in his service to god and that they would take *prasāda* after the worship. The real

implication here is that the seer in his sound sleep in trance was very hopeful of his controlling the mind with the help of pure desires which would help him in his realisation of god. Here, to repeat again, 'prasāda' indicates the control of prāṇa. āpana, vyāna, udāna, and samāna, the five breaths ; optical, auditory, gustatory, tactual, and olfactory, the five senses ; and the earth, water, the light, the wind, and the sky, the five elements which stimulate the senses and the mind (Brahmāṇḍapurāṇam, Adh. 10. V. 98 ; Mārkaṇḍeya-purāṇam, Adh. 39, V. 26.) Here the sage under the influence of desires is deluded. The real implication here is that nirvīja samādhi or trance without the cropping up of desires is not possible unless the soul is passed into the turīya or the fourth state by the cultivation of prasāda and thereby arresting its oscillations as the sage realises the merger of his soul in the supreme soul in the state beyond the turīya or the fifth state in trance. Hence the instincts and religiosity ; and their relevant emotions of disgust for desires, both impure and pure, and love for god are implied.

Analysis of hymn No. 80 indicates the following instincts and emotions : repulsion, religiosity, self-abasement, self-assertion, and repulsion ; and disgust for desires, love for god, stupor, pride, and disgust. These may be expressed through the dandapakṣa aṅgaḥāra composed of the following karaṇas : dandapakṣa. līna, dandaka-recita, vṛścika-karaṇa, and udvṛtta.

HISTORY OF TURKEY FROM THE BERLIN SETTLEMENT OF 1878 TO THE FIRST WORLD WAR

By

NARAYAN CHANDRA MUKHERJEE, M.A.

Research Fellow, I.S.I., Calcutta-35.

D. Phil. Student, Deptt. of History, University of Calcutta

Turkey was in a state of transformation during the reign of Abdul Hamid II. The defeat of Turkey in the Russo-Turkish War and the peace treaties of San Stefano and Berlin signed on 3rd March, 1878 and 13th July, 1878, respectively, were definite indications of the weaker military position of the Ottoman Empire. A reform movement was rapidly progressing with the sole aim of awakening the Turks. The reformers not only realised the necessity of superior arms and ammunitions to maintain territorial integrity but also thought about reforming the Turkish society with the introduction of advanced culture and political ideals of the West. During the reign of Abdul Hamid II western education of military cadets was not suspended, but the youngmen could adopt western technique without learning western languages and these gave them the key to an understanding of continental military strength.

The Direct outcome of the Westernising tendency was the young Turk movement. The aims of those who became known as the young Turk and finally degenerated into the Committee of Union and Progress were originally two-fold. On the one hand, these reformers aspired to a constitution of the Western representative type, with an elected parliament and a limitation of royal powers ; and on the other, they sought to break down some of the barriers of the millet system by making the various sections of the subjects politically homogeneous.

The Committee of Union and Progress derived much of its support from other races. The Sultan's spies insinuated themselves into the revolutionary ranks and fomented a hostility between the Turkish revolutionaries and those of other races. This was particularly marked at the Congress of Paris in 1902. The Greeks, Serbs and Bulgars were not inclined to cooperate with the Turks. For, their aim was not to reform the Turkish Empire, but to shake off the Turkish rule. However, at the Congress of Paris, 1907, the representatives of Turks, Armenians, Bulgars, Jews, Arabs and Albanians were united. They agreed that Abdul Hamid II should be deposed. The Empire should remain united, all races and religions should enjoy equal rights and the government should be a parliamentary democracy.

Meanwhile revolutionary movement made much progress in Turkey itself. In Monaster, at the staff college, the young army officers were all revolutionaries, pledged to end the Hamidian despotism. The College tutors and many senior officers were in sympathy with them and shut their eyes to what the junior officers were doing. There was in the College a Revolutionary Society called the "Waton" which held secret debates and published a hand-written paper which passed from hand to hand. A young officer, Mustafa Kemal, joined the "Waton" in 1905.

The Sultan's spies knew of its existence and reported to him who ordered the commanding officer of the College to suppress the "Waton". This was done. All meetings of the Society were forbidden inside the College.

The Cadets, however, carried on the 'Waton' outside. It was no longer a mere debating society, but a secret organisation pledged to revolution to end the Sultan's despotic rule. The police, however, were watching them all the time. Suddenly, they were arrested and kept in the prison of Istanbul.

But the most important centre of the revolutionary activity was Salonica. There was a large revolutionary organisation called the Union and Progress. In this town, there were many Jews, most of them were Italian subjects and members of the Italian Masonic lodges. As Italian subjects they were protected by capitulations and treaties from arrest by the Turkish police, and their houses could not be searched. A group of officers had become free masons. Behind the protection of the masonic lodges, they had formed the Union and Progress. They met in safety and planned their movement in those lodges.

The leaders of the Committee of Union and Progress were Enver Janol, Jvid, Niaze and Talat. When Mustafa Kemal was transferred to Salonica, the leaders invited him to join. But Mustafa disliked the atmosphere of secret International Masonic Organisation, and was sharply critical of the leaders. However, the movement made rapid progress. From Salonica, it spread to other towns of Macedonia and Asia. The Anglo-Russian understanding of 1907 seemed finally to make an end of the rivalry which had hitherto safeguarded the independence of Turkey. It was easy to win over the rank and file of the army which was dissatisfied because it was ill-paid and ill-fed. They also expected to win the support of Christian nations in the Empire by proclaiming the new Turkish Constitutional ideal.

Suddenly without warning, the revolution burst on July 4, 1908. Niazi Bey without any pre-arranged plan, led a troop of 200 soldiers from Resna into the Macedonian mountains and raised the standard of revolt. On July 13, Enver fled to Resna and published a Proclamation of Revolution. The Constitution of 1876 was declared to be the law of the land. The same day, the Committee of Union and Progress placed itself officially at the head of the movement. Mustafa Kemal, however, did not plunge

in this "Wild adventure" but the wild adventure succeeded. The troops sent by the Court fraternised with the rebels.

In the Ministerial Council on July 23, the ministers advised Abdul Hamid to grant the constitution. The Sultan realised that he could count neither on the army nor on the Albanians. So on July 24, the Sultan declared a constitutional Govt. and blamed his advisers for all the misrule of the past. He welcomed the revolutionaries. Neazi and Enver marched back to Salonica in time, and were greeted by Muslims and Christians. Fraternisation ensued between all races and religions. The new constitution was proclaimed by Enver from the balcony of the Olympus Palace Hotel in Salonica. The censorship of the press was taken off and police espionage was abolished.

But all these were short-lived. Soon the old hostilities began to raise on all sides. The exiled revolutionaries and politicians returned to Constantinople. They allowed the young officers on one side, took control of the Committee of Union and Progress and began to inflict a scramble for power. Niazi was murdered. Enver was posted as the Military Attaché in Berlin. Mustafa Kemal was sent to North Africa.

While in England the triumph of the revolutionaries was hailed with enthusiasm by the liberal administration of Asquith, it was not accepted in the same optimistic spirit by those nations whom a reformed Turkey would deprive of their pretext for interference. Even the great powers to whom the Sultan to submit the state-finances to their supervision could contribute nothing in the way of calming the inflamed passions. Austria attempted to take advantage of this situation to extend her influence as far as Salonica. This roused jealousy of Russia and other Powers which now demanded the appointment of a Governor-General under their own control.

Already the foreign officers had been recalled from Macedoneia. The International Commission of Finance had ceased to function. On the 5th October, 1908, Bulgaria and Eastern Roumelea proclaimed independence of their Union. Two days later, Austria annexed Bosnia and Harzegovina, the Cretans proclaimed their union with Greece. There were revolts in Albania, Arabia and Kurdistan.

Consequently the indignation of the young Turks found expression in anti-Christian feeling. In June, 1908, after the Anglo-Russian Convention new plans were expected in Turkey for the partition of the Empire and their danger increased the excitement. In Macedonia Enver Bey and Colonel Niaze assumed the leadership of a conspiracy. Among civil servants Talat was active. The conspiracies obtained financial assistance from the Jewish converts to Islam in Salonica.

Moreover, the old revolutionary leaders were divided in their objectives, and ideals. One section led by Ahmed Riza and Halil Ganem clung to heir belief in the principle of centralisation, the other group led by Prince

Sahib-Ed-Din and later by Kemal Bey called themselves "the Ottoman League for decentralisation and constitution". Later on, this name was changed into the Liberal Union called "Ahrar". They were in favour of fullest possible provincial autonomy and wanted to make Turkey a loose federation. The gulf between those two groups gradually widened and finally became unbridgeable.

During the early months of their regime, the revolutionaries had been content to leave the administration mainly in the hands of liberal ministers, but final policy lay with the Committee. The ship of the state was entrusted to Kemal Pasha who was in sympathy with the views of the liberal Union. The young Turks, aspiring to be the sole power, forced the Premier to resign in February 1909. Hilmi Pasha, formerly Secretary of Kemal Bey, became Vizir.

Meanwhile, dissatisfaction with the government increased amongst the Orthodox clergy who formed the Mohammedan League and the Army was still ill-paid. In December, 1908, the Sultan in opening the New Parliament, tried to impress that Islam was in danger. On April 13, 1909, a short-lived counter-revolution broke out, involving large sections of the army, the clergy and the populace. They demanded that the Koran and the Canon laws should be obeyed, that the young Turk Committee should be disbanded and that Vizir Ahmed Riza should resign together with the President of the Chamber and the Commander of the first army corps. Parliament conceded these demands on condition that the constitution should be maintained. The liberals formed the ministry and provided the President of the Chamber. On April 15, 1909, the Sultan appointed Tawfique Pasha, Grand Wazir with the task of restoring the Shariah, the Holy Law. The Sultan renewed his oath of loyalty to the constitution, and the whole revolutionary action was accomplished without excesses and without bloodshed. The young Turk leaders fled to Macedonia.

But very soon there was an outbreak of violence in Constantinople. From Salonica the young Turks demanded the punishment of counter-revolutionaries, and rejected every proposal of negotiation. Once again, the army corps of Salonica intervened. In April, its leader Husayn Hasni Pasha, accompanied by Mustafa Kemal as chief of staff, advanced on the capital which was soon conquered by Mohammed Sherkat Pasha (April 25, 1909). The leaders of Liberal Union took flight. On April 26, a National Assembly met in San Stefano and supported by a fatwa of Sheik-ul-Islam resolved to depose the Sultan. His brother Mohammad V was raised to the throne. In the newly formed Parliament, the *bourgeoisie* group who called themselves liberal and advertised their programme as one of Freedom and Unity, formed a party anxious to counteract the dominant influence of the officers.

Thus the Committee of Union and Progress was restored to power, and carried on the government almost without a break from 1909 to 1918.

It treated its opponents with ruthless severity. A number of soldiers and theological students were excluded, the whole town was searched, and for days the capital lived under a reign of Terror. The liberty of the Press, speech and public meeting, was suspended.

Turkey then became officially a constitutional state, but in actual fact the extremist section of the young Turks exercised absolute authority. Indeed, it was a military rule disguised by constitutional Mufti. Parliament became little more than a facade; the real decisions were made behind the scenes in the Committee of Union and Progress. In the Committee, Enver caught the public eye. There was about him a brilliance and a sparkling audacity which made him stand out, while Mustafa Kemal more cautious but less spectacular, went unnoticed. The Committee found him capable but unpleasant as he criticised everyone and would obey now. They pushed him into the background and sent him back to soldiery.

Since the time of Balkan wars, the Committee of Union and Progress had been led by a triumvirate consisting of Enver, Talat and Jamal; the only serious opposition was the Liberal Union. A third party arose at the end of 1912 under Lulfi Fikri Bey. "The party supported the principles of popular sovereignty and Parliamentary Government. The sole aim of the party firmly repudiated the vain theories of national or religious Imperialism."

The efforts of the young Turks to improve administration and to consolidate the Ottoman Empire were not very successful. They had little understanding of the social and economic reforms that were needed. They had no previous administrative experience and time to give effect to their scheme of reforms.

One of the reasons why the Committee of Union and Progress failed during 1908-18, was the undue predominance of a military element which was unfitted by a profession to carry through liberal ideas. The revolution of 1908 at least opened to the young men the gales of higher education so that, a dozen years later, a generation of western educated Turks was growing up in which the preponderance of the military class was less marked.

The young Turk revolution freed literature from the oppressive shackles of censorship. Only a few poets, such as the lyricist Ahmed Hasem, remained to purely aesthetic ideals of the preceding period. In addition, a young national literature soon embarked upon an energetic course of development. Soon after the revolution, the Turkish Society, "Turk Derneyi" was founded which was succeeded four years later, in 1912 by the mere active group of Turkish hearth (Turk Ojagi). In its journal "The Turkish Home land" the new ideal of Turkish nationalism was not only championed in literature, but also by a study of history. The leadership of this movement fell to Ziya Gok Alp, whom the *entente* considered so dangerous that it exiled him to Malta. By his symbolic poems "Kixil Elma" and perhaps even more by his courses at the University and by his

lectures he inflamed the youth with the national ideas to which the poetess Halida Edib gave the finest literary expression in her novel *Turan*. The catastrophe of the end of the war did not destroy this movement, rather it underwent a vigorous renaissance.

In the field of social relations, the solution of the feminine question by the young Turks proved fruitful. While in the rural areas and smaller cities, women possessed equal rights; in the upper classes they remained restricted to the spheres of their home. It is true that a few Turkish women like Halida Edib were to get western education, but under the old regime, any public activity was closed to them.

In spite of all restrictions, the propaganda of the "Turk Ojagi" carried the doctrine of women's emancipation. The new democratic nationalism necessarily changed the position of women. Halida Hanum founded a society for the women which held lectures and opened a school. In 1913, the "Osmanli Women's Society" opened a girls' school. The committee for the defence of women's rights published a journal entitled "Kadiular Dunyasse" (the Women's World), advocating the defence of women's rights on the basis of the principles of the Koran. The Islamic society for the promotion of women's work strove to bring women into a industry. In 1914, special courses for women were started at University of Istambul. The World War improved their position since their labour was necessary as a substitute for the men fighting in the front.

In the sphere of religion, as also in the matter of women's emancipation, it was the year round about 1920, not 1910. That saw the conclusion of Turkey's transition from a religious to a secular and a national state. The years between 1908 and 1914 were devoted to the progressive march of secularisation against clerical influence. Theological Reviews were founded to preach an enlightened and liberal Islamic doctrine. The curriculum in schools and colleges was changed and the rudiments of modern knowledge were introduced. A further step was the subordination of the ecclesiastical courts to ministry of Justice instead of the Sheik-ul-Islam.

The young Turks also endeavoured to reform education. The ministerial programme of 1902 to impart general knowledge in all schools provided a good system in theory, but in practice it was neglected. There was neither time, nor money nor organisation to put them into effect. Primary schools were neglected in favour of higher education. The party-programme of the Liberal Union demanded that more consideration should be devoted to technical training and the spirit of individual initiative should be roused. In 1913 school attendance was made compulsory and free. Besides, there were a number of private schools established by foreign missions. The World War offered a much desired opportunity to the government to place these schools, too, under state control. Two laws of December, 1914 and September, 1915, placed the foreign schools and other institutions under state control. The Turkish language was made obli-

gatory. Religious influence was eliminated, and no new foreign schools were to be founded.

The ten years from the Revolution to the end of World War were vital to the growth of Turkish nationalism. The young Turks precipitated the Revolution of 1908 in order to retain for Turkey her dominions (specially Macedonia) and they proposed to retain it by fraternising with their Oriental Christian subjects on the platform of common liberation from the Hamidean tyranny and of Parliamentary self-government in which all Ottoman nationalities were to share.

But the Western concept of nationality with its ideal of an independent state for every nation was incompatible with this idea. The former Oriental Christian "Cattle" of the Osmanlis had long ago been converted to this western political creed, and the remaining nationalities were only too eager to follow the path of them. Moreover, by this time, the spirit of nationalism had begun to infect the young Turks themselves—especially those among them who lived in exile. Thus while in theory, the ideal of Pan-Ottomanism meant equality of all nationalities in social, political and intellectual spheres; in practice it involved on the part of the Non-Turkish elements an exclusive loyalty to the conception of the Ottoman Empire, with the consequential abandonment of any national ambition of their own. Though the word "Ottoman" had hitherto been used to designate any inhabitant in the Ottoman Empire, it was now given a special meaning. Thus Pan-Ottomanism degenerated into Turkification.

The young Turk did not, however, aim at exclusive racial Turanianism, for that policy involved the elimination from the Empire of racial elements that were not Turkish and logically the abandonment of all except the Turkish homeland, Thrace and Anatolia or forcible expatriation of non-Turkish peoples.

Thus the same aggressive nationalism which had only been sublimated for the moment in the common struggle against Hamidean tyranny in the mind of non-Turkish people in the Empire now began to be felt by the young Turks themselves. Two courses were open to the young Turks. They could transform Turkey into a secular, decentralised state of composite nationality, giving its various peoples fullest possible autonomy and opportunity to fulfil their national aspirations, or they could attempt to be a centralised unitary state by a policy of forcible Ottomanisation of the various non-Turkish peoples. The young Turks chose the second path. But it was doomed to failure for it was self-contradictory. A movement which was based upon nationalism violated its own doctrine, when it denied that principle to other peoples in the Empire.

The irritating centralisation brought about unrest in Syria, Arabia and some Greek islands and above all, in Albania. In the mountain of Albania, the young Turks were making the same blunder as they were making

to the Arabs in Asia and Africa—they were attempting to force the schools to use only Turk as a language of instruction.

Moreover the time-factor went against them. The events in Bosnia, Harzegovina, Bulgaria and Creet revived Moslem-Christian antagonism at the very juncture when the success of their programme depended on untroubled relations. It was equally difficult to analyse the committee's attitude towards Islam. It was significant of their attitude that the deposition of Abdul Hamid II was brought about in the time-honoured way and that it was legalised by the issue of Sheik-ul-Islam's *fatwa*.

The young Turks with all their refusal of Abdul Hamid's anti-westernising policy were determined to retain that part of his Asiatic policy which consisted in bringing other Moslem peoples within the orbit of the Khalifate.

It was with the close of the second Balkan war that a new conception began slowly to take place of Pan-Islam in the political programme of the committee, that of Pan-Turanianism manifesting itself in conjunction with Pan-Ottomanism and Pan-Islam. The recapture of Adrianople heightened the credit of the committee. In particular, it enhanced the prestige of Enver who was the moving spirit of Turkish military revival. He and his colleagues envisaged the three policies of Pan-Islam, Pan-Turanianism and Pan-Ottomanism being pursued simultaneously.

(1) Ottomanism continued to be the keynote of internal politics. (2) Turkish nationalism was the keynote of relations with the Tarbans of Russia. (3) Pan-Islam that related the Arab and other Muslim races. It is interesting to note that in spite of Pan-Turanianism and Asiatic Orientation the young Turks simultaneously attempted to Europeanise Turkey. No doubt that policies were often incompatible with one another. It was the Great War that hastened the failure of Pan-Ottomanism, that revealed the bankruptcy of Pan-Islamism and that led to the victorious emergence of Turkish Nationalism or *Yeni-Turan* leased on the policy of Europeanisation.

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STROM IN THE VALLEY

GEOFFREY JOHNSON

The beams of light are wildly blown in bits
Like glass about the fields ; the weathercock
Glints all directions, rattled in his wits ;
Trees whirl in chasms, and stone foundations rock.

But what false power a storm on earth can wield :
The sun still stands firm-centred in the sky ;
Unruffled, as on some heraldic shield,
His eagle burns and gazes in his eye.

Reviews and Notices of Books

Season of Escape. By James Allan Ford. Published by Hodder and Stoughton, London. Page 317. Price 21s.

Mr. James Allan Ford is a new star in the Scottish literary firmament. He served in the Second World War with the Royal Scots, won a Military Cross at Hong Kong in December, 1941, and spent the rest of the War in Japanese prisoner-of-war camps. We miss a portrait of the soldier-writer in the back flap of the dust cover.

The volume is a sequel to *the Brave White Flag*, the first success of the writer. It 'tells of the narrow life of the captured British garrison.. Only a handful of men have managed to break out of Shangpo Prisoner-of-War Camp. After every escape, the mass of prisoners left behind have had to bear the cruel reprisals inflicted by the Japanese... The majority agree to ban escape. One determined rebel, Captain Andrew Keir, stand out against them. Captain Patric Magnus Lynch, a self-conscious swash-buckler, supports Keir. Lieutenant Neil Matheson, a reluctant soldier, at first refuses to follow Keir, but is eventually drawn after him'.

With its promising title, the story is a tragedy. 'No attempt at escape could be justified unless it had an exceptionally strong chance of success'. They rather agreed 'to seek protecting the mass of prisoners from the savage reprisals'. The end is tragic. The reader's expectation of a mass, at least individual, break through is not fulfilled. They 'escape' into death or disillusion.

The atmosphere is saturated with pain and weariness. As the audience of the Elizabethan theatre took a special relish in the Tragedy of Revenge and Blood, so the Novel of sadist Torture and Depression seems to have a rather morbid fascination for the readers of fiction today. An over-all tone of fatigue hangs over the tale like a heavy mist. Villains and victims alike are tired, 'tired of killing..and of waiting to be killed'. There is a haunting, eerie apprehension of a fifth dimension, beyond Space and beyond Time, past, present and future.

Realism of treatment has reached its limit—honest, acute, and unsentimental. The presentation of the setting of a Japanese prisoner-of-war camp—memories of the writer's experiences in those at Kowloon, Yokohama, and Nūgata having unconsciously got into the picture—has the unmistakable army smell: its grit and dirt, its fear and suspicion. The record is authentic in background details of the 'coarse comradeship' of prison life. The writer, like one of his characters, plans to 'report everything. He would make a record that would put things in prison perspective... Nobody had ever written the kind of story he was going to write...

Building up his record, word by word, insight by insight, he would give a new significance to everything he experienced'.

Here is a specimen of journal-fashion vividness : one of the prisoners 'neatly adding the new day's date to his calendar pencilled on the wall..... partinaciously searching his camp bed for the bugs that had bled him during the night'.

The writer admits that readers may 'see resemblances between the imaginary Shangpo and the real Shamshuipo prisoner-of-war camps, and between the secret operations described here and those which actually took place in Hong Kong after the surrender of the British garrison to the Japanese in December, 1941. The novel was suggested by the history of those operations.' At the same time the novelist warns the readers not to take his work as a rendering of history. Only the general background is drawn from reality ; the events and the characters are all creations of fancy. It is just a novel, may be, a novel of contemporary history. And as a novelist is a humanist before he is a historian, his attitude is frankly sympathetic, his work fully compassionate. There is no particular hatred towards the Japanese beyond what a POW is normally susceptible to in such abnormal conditions.

The volume, like its fore-runner, is an impressive and powerful narrative, and has a grip on the reader from beginning to end.

Abstract speculation, a characteristic of modern fiction, has here a meagre scope in the rush of close realism. Keir, the hero, generalises : 'Words, words without action, led to degeneration. When men talked and contented themselves with talking, they lost the power to act, and forgot the virtue of action.' Padre Gould, in his sincerity to understand human nature, moves about 'carrying his little candle around to light a naughty world'. Artist Matheson seeks consolation in Shakespeare and 'Shakespeare again, Hackneyed. The trouble with Shakespeare was that all his quotable pieces had become hackneyed. It was difficult to make an impression by quoting Shakespeare'.

And there is innocent fun in the specimens of Nippon English, e.g. the warden warning the prisoners, 'No *speak*' ; the ARP circular, 'Go in when you hear whistles sound *quick and busy*' ; the instruction for fire-drill, 'Take water or sand *with* buckets and *shoot fire at the bottom*' ; notice for keeping camp sanitation, 'He will be rewarded who will bring five hundred *killed flies by himself* to the camp office *before three days*'.

K. LAHIRI

Ourselfes

LOCAL HOSPITALITY COMMITTEE FOR THE WELFARE OF FOREIGN STUDENTS

The Welfare Officer, Indian Council for Cultural Relations, wrote to the University requesting formation of Local Hospitality Committee for foreign students.

The Local Hospitality Committee, being an official body appointed by the University should not be mixed with the Foreign Students Associations or work as their branch. The basic idea of forming such a Committee is to help foreign students establish closer contacts with the local people by introducing them to the Indian way of life through various activities such as introduction courses, social gatherings, and cultural programmes like talks, symposium etc. Another objective is to provide opportunities and incentives to foreign students to participate to community and social activities.

It may be mentioned that the Local Hospitality Committees are constituted with prominent citizens, educationists and social workers keenly interested in the welfare of foreign students, with the Vice-Chancellor and the Foreign Students' Advisor as the Ex-Officio Chairman and Convener respectively. At the end of the year the Convener of the Committee is supposed to forward to the Indian Council for Cultural Relations a report of activities along with Utilisation Certificate and statement of account for the grant received earlier, duly attested by the office. This is the only stipulation on the basis of which the matching grant for the subsequent year is usually released.

Observation of the Secretary, University College of Medicine, who is the convener of the Foreign Students' Advisory Committee is as follows :—

“ In this connection I may suggest that the Local Hospitality Committee may be constituted in the light of the suggestion of the Indian Council for Cultural Relations in the following order :—

1. Vice-Chancellor—*Chairman*.
2. Deans of the Faculties of Arts, Sciences, Medicine and Law.
3. A member of the Syndicate.
4. One of the Vice-Presidents of the College Councils to be nominated by the Vice-Chancellor.

5. Chairman, Calcutta University Sports Board.
6. Principal of an affiliated College to be nominated by the Vice-Chancellor.
7. Registrar, Calcutta University.
8. Secretary, Appointment and Information Board and Students' Advisory Bureau (Overseas).
9. Secretaries of the University Colleges—Foreign Students' Advisers—*Ex-officio Conveners*."



Notifications

CALCUTTA UNIVERSITY

Notification No. CSR/15/66

It is notified for general information that the following changes in Chapter XLVI-D of the Regulations relating to the Doctors of Philosophy in Medicine were adopted by the Academic Council on the 13th March, 1965 and accepted by the Senate on the 16th April, 1966.

"1. That the subjects mentioned in para 2 of Section 1 of Chapter XLVI-D of the Regulations relating to the Doctor of Philosophy in Medicine with the exception of the subjects, *viz.*, Anatomy, Physiology, Pharmacology, Pathology including Bacteriology, Radiology, Anaesthesiology, Biochemistry and Epidemiology be deleted.

2. That para 3 of Section 1 of the same Chapter be deleted."

The above changes would take effect from the session 1964-65.

SENATE HOUSE,
The 28th April, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

CALCUTTA UNIVERSITY

Notification No. CSR/10/66

It is notified for general information that the following changes in Chapter XXXVII of the Regulations relating to the M.Sc. Examination as well as the following four additional elective subjects in Paper V of the Psychology 'A' Course and the syllabus thereof were adopted by the Academic Council on the 26th March, 1966 and accepted by the Senate on the 16th April, 1966 :

"That the undermentioned four subjects be inserted as elective subjects in paper V of the M.Sc. Psychology 'A' Course after '(iv) Psychology of Aesthetics' at page 393 of the University Regulations.

- (5) Psychology of Industrial Personnel and Industrial Relation.
- (6) Psychology of the Handicapped children.
- (7) Psychology of Interpersonal Relations.
- (8) Advanced Experimental Psychology.

SYLLABUS FOR THE ADDITIONAL ELECTIVE SUBJECTS IN PAPER V OF PSYCHOLOGY 'A' COURSE

(5) *Psychology of Industrial Personnel and Industrial Relations :*

Individual differences ; Selection and training of personnel.
Motivation and incentives in industry.
Working conditions and job hazards.
Attitudes and morals.
Group relations and leadership.
Employer-employee relation.
Labour legislation and social welfare.
Organisational structure and communication.
Trade Unions. Collective bargaining.
Maladjusted workers and supervisors.
Industrial disputes.

(6) *Psychology of the Handicapped Children :*

1. Historical context—Phases of development.
2. Psychological description of different types.
3. Methods of study.
4. Psychotherapeutics of the handicapped children.
5. Evaluation of tests and measurements.
6. Rehabilitation programmes.
7. Relevant research findings in India and abroad.

(7) *The psychology of interpersonal relations :*

1. The human group : problems of bounding the field, kinds of groups, conceptual system, methods of research.
2. The structural patterns of groups : origin of structures, formal-informal structures, problems of characterizing structures, effects of structures.
3. Group standards and pressures : Group pressure and attitude change, modification of judgement and distortion ; studies in reference groups and membership groups.
4. Social communication : Deviation and rejection ; studies in informal social communication, resistance to change.
5. Cohesiveness : Varieties of inter-personal attraction, increasing and decreasing valence, formation of splinter groups, consequences of cohesiveness.
6. Individual motives and group goal : Concept of group goal, formation of group goals, effects of group goal ; effects of co-operation and competition on group processes.
7. Social Power : Bases of reward power, coercive power, legitimate power, referent power and expert power, experimental studies of these.

(8) *Advanced Experimental Psychology :*

1. Behaviour : organisation, problems of motivation, motivational variable.
2. Learning : Learning theory and behaviour ; psychophysiology of learning ; methods of study.
3. Cognitive processes : Inductive and deductive concept formation ; dynamics of thought ; thought and judgement.
4. Scientific methods in psychology : Independent and dependent variable, experimental and control groups ; construction of a problem and meaningful proposition, construction of hypothesis ; types and criteria of hypothesis and testing the hypothesis.
5. Experimental design : Randomized block design, factorial design and latin square design.
6. Sampling techniques : 'T' distribution, normal distribution ; analysis of variance.
7. Scaling techniques and types of scales : Different forms of scales, paired comparison ratio scaling, psychological functions ; simple, logarithmic and complex functions.

The above changes would take effect from the examination of 1968.

SENATE HOUSE,
The 3rd May, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

WEST BENGAL BOARD OF SECONDARY EDUCATION
77/2, Park Street, Calcutta—16

No. C/66

The 22nd November, 1965

From: Sri A. Gupta,
Deputy Secretary,
West Bengal Board of Secondary Education,
77/2, Park Street,
Calcutta—16.

To: The Heads of all recognized High Schools, West Bengal.

A list of candidates against whom action has been taken by the Board for adopting unfair means or for breach of discipline and decorum at the School Final and Higher Secondary Examinations held in March, 1965 and at the Compartmental School Final and Higher Secondary Examinations held in August, 1965, is given on the following pages, for information and necessary action.

A. GUPTA,
Deputy Secretary.

WEST BENGAL BOARD OF SECONDARY EDUCATION
77/2, Park Street, Calcutta—16

(2) The examination of the following candidates for the year 1965 has been cancelled :

1964 SYLLABUS

Roll No.	Name	School
Bur. PW 535	Kenaram Ghosh, S/o. Panchugopal Ghosh	Private
Chandan C 1 (64)	Kalipada Mandal, S/o. Late Nitaipada Mandal	"
Chandan C 2 (64)	Narayanchandra Mandal, S/o. Tarapada Mondal	"
How. PW ZA 51	Anilranjan Das, S/o. Keshablal Das	"
How. PW ZA 60	Sankarlal Bandyopadhyay, S/o. Sri Krishnadhan Bandyopadhyay	"
Cent. PW H 18	Dilipkumar Majumdar, S/o. Jagabandhu Majumdar	"

1965 SYLLABUS

Ber. PS 16	Mozaffar Hossain, S/o. Rahamutulla Mondal	"
Lal. PB 6	Tahasani Ali, S/o. Hajituluzul Mondal	"
North. E 4	Asitbaran De, S/o. Sri Radharaman De	"

H. S. SYLLABUS

How. Ex(Hu)A 5	Taraknath Chattopadhyay S/o. Late Chittaranjan Chatterjee	External
How. Ex(Hu)A 6	Susanta Kr. Mukhopadhyay S/o. Sitalchandra Mukherjee	"
How. Ex(Hu)A 7	Jaydeb Mukhopadhyay, S/o. Sri Panchugopal Mukhopadhyay	"
How. Ex(Hu)A 8	Santi Kr. Ghosh, S/o. Manmohan Ghosh	"
How. Ex(Hu)A 11	Alok Kr. Mukhopadhyay, S/o. Sri Bhabanibhusan Mukhopadhyay.	"
How. Ex(Hu)A 13	Rabindranath Chattopadhyay, S/o. Subhendubhusan Chattopadhyay	"
How. Ex(Hu)A 14	Tarak Kr. Chattopadhyay, S/o. Late Amulyadhane Chattopadhyay.	"
How. Ex(Hu)A 19	Manojit Chattopadhyay S/o. Sachindra Kr. Chattopadhyay.	"

Roll No.	Name	School
How. Ex(Hu)A 20	Srikanta Mallick, S/o. Sri Pravakar Mallick.	Private candidate
How. Ex(Hu)A 21	Tarun Kr. Mallick, S/o. Mohanlal Mallick.	"
How. Ex(Hu)A 22	Himadri Nath Mallick, S/o. Sri Chaturbhuj Mallick.	"

(ii) The examination of the following candidates for the year 1965 has been cancelled and they have been debarred from appearing at the School Final and Higher Secondary Examinations of the Board to be held in the year 1966 :

1964 SYLLABUS

Roll No.	Name	School
Agar. PW 149	Birendrachandra Biswas, S/o. Late Jagabandhu Biswas.	Private candidate
Agar. PW 168	Samirkanta Pal, S/o. Birendrachandra Pal.	"
Agar. PW 169	Dilipkumar Chakrabarti, S/o. Jagatjiban Chakrabarti.	"
Agar. PW 178	Hem Lal Das, S/o. Sri Srischandra Das.	"
Agar. PW 180	Protish Deb Barma, S/o. Khirodal Deb Barma.	"
Agar. PW 206	Broja Kr. Deb Barma, S/o. Bimanchandra Deb Barman,	"
Agar. PW 214	Santibhushan Banik, S/o. Anangamohan Banik.	"
Agar. PW 224	Rajat Kr. Mukhopadhyay, S/o. Jogeshchandra Mukhopadhyay.	"
Agar. PW 347	Aswini Kr. Singha, S/o. Dhananjay Singha.	"
Agar. PW 384	Pijushkanti Pal, S/o. Prafullachandra Pal.	"
Agar. PW 391	Arun Ch. Bhattacharyya, S/o. Mohinimohan Bhattacharyya.	"
Agar. PW 406	Bipinbehari Debnath, S/o. Bharat Ch. Debnath.	"
Agar. PW 445	Nepal Ch. Chakrabarti, S/o. Jnanendra Ch. Chakrabarti.	"
Agar. PW 457	Rabindranath Saha, S/o. Upendra Kr. Saha.	"
Agar. PW 564	Kamalanjan Choudhuri, S/o. Late Kamini Kr. Choudhuri.	"
Agar. PW 662	Bimal Kr. Mahalanobis, S/o. Anukul Ch. Mahalanobis.	"
Agar. PW 755	Arun Kr. Das, S/o. Harendra Ch. Das.	"
Agar. PW 827	Tapashranjan Das, S/o. Chandramohan Das.	"
Agar. PW 828	Nishikanta Debbarma, S/o. Jay Ch. Debbarma.	"
Agar. PW 831	Minto Ch. Deb, S/o. Nakul Ch. Deb.	"
Agar. PW 868	Bijay Kr. Bhowmick, S/o. Harendra Ch. Bhowmick.	"
Agar. PW 951	Haripada Ghosh, S/o. Mahendrachandra Ghosh.	"
Agar. PW 957	Biswapada Deb, S/o. Late Aswini Kr. Deb.	"
Agar. PW 1001	Swadesh Ch. Raha, S/o. Abinash Ch. Raha.	"
Agar. PW 1020	Ratiranjan Datta, S/o. Makhanlal Datta.	"
Agar. PW 1053	Promodchandra Ray, S/o. Homendrachandra Ray.	"
Agar. PW 1069	Narayanchandra Deb, S/o. Gopalchandra Deb.	"

Roll No.	Name	School
Agar. PW 1090	Jaladhar Bhowmick.	Private
Aliduar. PW 36	S/o. Jnanendra Ch. Bhowmick.	candidate
Aliduar PW 174	Bhushan Ch. Das, S/o. Til Ch. Das.	"
Aliduar PW 264	Narotham Das, S/o. Late Ambikacharan Das.	"
Aliduar PW 315	Bhaskarmadhab Datta, S/o. Benimadhab Datta.	"
Amta PW 90	Subodh Debnath, S/o. Dharendra Debnath.	"
Amta PW 155	Devkumar Mandal, S/o. Late Nirapada Mandal.	"
Ananta. PW 92	Sitalchandra Sadhukhan, S/o. Bishnupada Sadhukhan.	"
Ananta PW 98	Batakrishna Neya, S/o. Rajkrishna Neya.	"
Ananta PW 104	Bibhutibhushan Samanta, S/o. Late Rajanikanta Samanta.	"
Ananta PW 203	Ram Ch. Mandal, S/o. Late Bhubanchandra Mandal.	"
Asan. PW 204	Nimaicharan Pramanik, S/o. Probodhchandra Pramanik.	"
Aruar. PW 43	Sachinanda Karmakar, S/o. Pramathanath Karmakar.	"
Aruar. PW 48	Biswanath Mukhopadhyay, S/o. Ganganarayan Mukhopadhyay	"
Aruar. PW 64	Niranjan Mandal, S/o. Ramkindar Mandal.	"
Aruar. PW 67	Niranjan Ghosh, S/o. Bagalchandra Ghosh.	"
Aruar. PW 116	Nazrul Hoque Mallick, S/o. Nahu Mohammad Mallick.	"
Bagnan PW 51	Ardhendusekhar Das, S/o. Radhagovinda Das.	"
Bagnan PW 77	Dinabandhu Mandal, S/o. Sri Jibankrishna Mandal.	"
Bagnan PW 107	Arjunchandra Mandal, S/o. Prankrishna Mandal.	"
Bagnan PW 108	Kamal Kr. Chaudhuri, S/o. Birendranath Chaudhuri.	"
Bagnan PW 131	Krishnapada Ray, S/o. Maniklal Ray.	"
Bagnan PW 229	Sk. Md. Yakub, S/o. Sk. Abdul Latif.	"
Bahara. PW 145	Md. Rahul Amin Khan, S/o. Abdul Aziz Khan.	"
Bahara. PW 159	Hiralal Acharyya, S/o. Radharaman Acharyya.	"
Bahara. PW 173	Abul Ahsan, S/o. Abul Khaleque.	"
Bahara. PW 177	Biswaranjan Dey, S/o. Umapada Dey.	"
Bahara. PW 210	Nandakishore Saha, S/o. Hrishikesh Saha.	"
Bahara. PW 277	Mir Nur Mohammad, S/o. Mir Ali Asgor.	"
Bahara. PW 302	Sudhirkumar Ghosh, S/o. Nilratan Ghosh.	"
Bahara. PW 303	Muralidhar Mukhopadhyay, S/o. Subhuti Ch. Mukhopadhyay.	"
Bahara PW 373	Ahipada Saha, S/o. Late Okindrachandra Saha.	"
Bahara PW 395	Gourhari Bhaduri, S/o. Tinkari Bhaduri.	"
Bahara PW 451	Adyanath Debnath, S/o. Late Purnachandra Debnath.	"
Bahara PW 463	Satyanarayan Ghosh, S/o. Pagalchandra Ghosh.	"
	Dhurjaticharan Pal, S/o. Dibakar Pal.	"

Roll No.	Name	School
Bahara FPW 3	Gita Mandal,	Private
Balik. PW 154	D/o. Late Parikshit Mandal.	candidate
Balik. PW 187	Hiralal Hazra,	"
Balik. PW 263	S/o. Sripaticharan Hazra.	"
Balik. PW 357	Mohimaranjan Pati,	"
Balik. PW 424	S/o. Janakinath Pati.	"
Balik. PW 439	Mrityunjay Kr. Bera,	"
Balur. PW 76	S/o. Ratnachandra Bera.	"
Balur. PW 282	Anantakumar Sasmal,	"
Balur PW 595	S/o. Gopalchandra Sasmal.	"
Balur. FPW 61	Dinabandhu Das,	"
Balur FPW 70	S/o. Gunadhar Das.	"
Balur. FPW 111	Mohiniranjan Saha,	"
Baras. PW 78	S/o. Haradhan Saha.	"
Belon. PW 59	Dineshchandra Samajdar,	"
Belon. PW 92	S/o. Jajneswar Samajdar.	"
Belon. PW 101	Doyal Tokdar,	"
" " 120	S/o. Late Hem Ch. Tokdar.	"
" " 130	Aftabuddin Mondal,	"
" " 131	S/o. Hossain Ali Mondal.	"
Bank. PW 228	Asha Saha,	"
Barui. PW 89	D/o. Late Krishnachandra Saha.	"
" " 92	Bela De,	"
" " 101	D/o. Late Surendramohan De.	"
" " 138	Maya Mandal,	"
Barrack. PWE 45	D/o. Sachindranath Mandal.	"
" PWR 2	Nanigopal Dhar,	"
" PWS 12	S/o. Monoranjan Dhar.	"
Bata. PW 76	Manoranjan Dhar,	"
Birsi. PW 82	S/o. Annadacharan Dhar	"
Basir. PW 1	Narendra Kr. Dey,	"
" " 206	S/o. Ramanimohan Dey.	"
Bel. PW 38	Santoshchandra Biswas,	"
" " 137	S/o. Upendra Kr. Biswas.	"
" " 138	Mahitosh Pal,	"
	S/o. Dwarikanath Pal.	"
	Rajmohan Silsarma,	"
	S/o. Rabidas Silsarma.	"
	Matilal Sen,	"
	S/o. Satishchandra Sen.	"
	Bankimchandra Mandal,	"
	S/o. Haripada Mandal.	"
	Mahmud Gazi,	"
	S/o. Charu Gazi.	"
	Subir Kr. Chakrabarti,	"
	S/o. Surendranath Chakrabarti.	"
	Ajay Kr. Dawan,	"
	S/o. Ratanchandra Dawan.	"
	Sherazul Islam,	"
	S/o. Md. Abdul Rouf Ahamed.	"
	Kapil Deo Singh,	"
	S/o. Chandrika Singh	"
	Narayanchandra Saha,	"
	S/o. Gadadhar Saha.	"
	Nityananda Chaudhuri,	"
	S/o. Amulyakrishna Chaudhuri.	"
	Pranab Kr. Chakrabarti,	"
	S/o. Jitendranath Chakrabarti.	"
	Nripendra Bhattacharyya,	"
	S/o. Late Debendra Bhattacharyya.	"
	Prasanta Kr. Das,	"
	S/o. Binodebihari Das.	"
	Abdul Wahab Mandal,	"
	S/o. Md. Azizul Rahaman.	"
	Md. Shahjahan,	"
	S/o. Sk. Erfan.	"
	Dharmadas Sarkar,	"
	S/o. Balaram Sarkar.	"
	Gopalchandra Mandal,	"
	S/o. Late Abilash Mandal.	"

	Roll No.		Name	School
Bhag.	PW	2	Bipinbihari Mandal, S/o. Late Atulchandra Mandal.	Private candid
"	"	8	Chittaranjan Bera, S/o. Late Kamdebchandra Bera.	"
"	"	37	Manoranjan Panda, S/o. Dhirendranath Panda.	"
"	"	53	Anilkumar Barik, S/o. Sudhirkumar Barik.	"
"	"	60	Nanibhushan Nandi, S/o. Late Nagendranath Nandi.	"
"	"	146	Dharmagopal Maiti, S/o. Maheswar Maiti.	"
"	"	148	Rabindranath Khatua, S/o. Kumudcharan Khatua.	"
Bishnu	IPW	99	Ajitkumar Chakrabarti, S/o. Tribenilal Chakrabarti.	"
Bur.	PW	225	Sukumar Rej, S/o. Late Durgadas Rej.	"
Birb.	PW	155	Saradaprasanna Chattopadhyay, S/o. Abhoypada Chattopadhyay.	"
"	"	168	Tusharkanti Bose, S/o. Khirod Chandra Bose.	"
Bang.	PW	188	Purna Chandra Biswas, S/o. Amulyakumar Biswas.	"
"	"	192	Satis Chandra Biswas, S/o. Gokulchandra Biswas.	"
"	"	325	Jitendrachandra Sarkar, S/o. Rakhal Ch. Sarkar.	"
"	"	327	Nanigopal Ray, S/o. Gopicharan Ray.	"
Chak.	PW	32	Nilkanal Sarkar, S/o. Lakshminarayan Sarkar.	"
"	"	74	Nimaichandra Mandal, S/o. Harendrachandra Mandal.	"
"	"	122	Arunkumar Bhakta, S/o. Thakurdas Bhakta.	"
"	"	210	Rathindranath Bandyopadhyay, S/o. Kshitindranath Bandyopadhyay.	"
"	"	213	Nadiachand Ghosh, S/o. Harimohan Ghosh.	"
"	"	282	Ashiskumar Ghosh, S/o. Benoybhushan Ghosh.	"
"	"	308	Madhusudan Majumdar, S/o. Brindaban Majumdar.	"
"	"	406	Nemaichandra Ghosh, S/o. Pashupati Ghosh.	"
Chandar.	PW	295	Sunilkumar Pal, S/o. Bishnupada Pal.	"
Coo.	PW	18	Ramendranath Chakrabarti, S/o. Ramchshechandra Chakrabarti.	"
"	"	78	Rohinikanta Adhikari, S/o. Late Darbaru Adhikari.	"
"	"	235	Dipendranarayan Guha, S/o. Late Jatindranath Guha.	"
Cont.	PW	74	Anantakumar Sahoo, S/o. Surendranath Sahoo.	"
"	"	108	Pankaj Kumar Mishra, S/o. Bhaskar Chandra Mishra.	"
"	"	203	Sidheswar Das, S/o. Late Kartikchandra Das.	"
"	"	204	Anilkumar Sahoo, S/o. Kartikchandra Sahoo.	"
"	"	219	Azizur Rahaman, S/o. Asgur Ali Saha.	"
"	"	527	Sachindranath Shee, S/o. Banabehari Shee.	"
"	"	538	Bidhanchandra Patra, S/o. Narendranath Patra.	"

	Roll No.		Name	School
Dal.	PW	41	Sailendranath Ray, S/o. Late Nibaranchandra Ray.	Private candidate.
"	"	44	Shyamal Ch. Bhattacharyya, S/o. Jatindra Ch. Bhattacharyya.	"
"	"	200	Ramesh Ch. Singh, S/o. Jibanchandra Singh.	"
"	"	218	Mahesh Narayan Singh, S/o. Pohulan Singh.	"
"	"	219	Gati Charan Singh, S/o. Dali Prasad Singh.	"
"	"	225	Gajendranath Singh, S/o. Ram Sundar Singh.	"
Dar.	PW	8	Shar Dhoj Subba, S/o. Sher Bahadur Subba.	
"	"	222	Chhatra Kumar Gurung, S/o. Late Dhanraj Singh Gurung.	
"	"	247	Ram Bahadur Bomjan, S/o. Chandra Bahadur Bomjan.	"
Durga.	PW	401	Kanchankumar Bhattacharyya, S/o. Late Ratneswar Bhattacharyya.	"
Dak.	PW	6	Mozammal Haque, S/o. Modar Baksh Mandal.	"
"	"	57	Karunabrata Ray, S/o. Karnadhar Ray.	"
Danton.	PW	57	Bankim Bihari Khatua, S/o. Kshetramohan Khatua.	"
"	"	81	Narayanchandra Das, S/o. Ramchandra Das.	"
Dhan. C 56 (64)			Md. Ali Noqaz, S/o. Md. Kaisuddin Ahmed.	Begumpur- Bibipur High School, 24-Pargs.
Diam.	PW	350	Md. Samsul Hogue Laskar, S/o. Abdul Hanan Laskar.	"
Din.	PW	49	Ratankumar Ray, S/o. Haripada Ray.	"
"	"	91	Ranajitchandra Deb, S/o. Late Rajendra Ch. Deb.	"
Chat.	PW	95	Kalipada Paul, S/o. Late Jaharlal Paul.	"
"	"	119	Sasankasekhar Mukhopadhyay, S/o. Radhikacharan Mukhopadhyay.	"
"	"	126	Sadhanchandra Santra, S/o. Late Upindranath Santra.	"
"	"	239	Jugalchandra Hazra, S/o. Kedarchandra Hazra.	"
"	"	246	Nitaicharan Jana, S/o. Shyamapada Jana.	"
"	"	268	Rashbehari Sanki, S/o. Panchanan Sanki.	"
Egra.	PW	30	Khagendranath Giri, S/o. Rakhalchandra Giri.	"
"	"	72	Atulkrishna Ray, S/o. Late Bhupendra Ray.	"
"	"	82	Subodhchandra Bera, S/o. Rameshchandra Bera.	"
"	"	97	Prafullakumar Datta, S/o. Krishnapada Datta.	"
Galsi	PW	11	Sunilbaran Kesh, S/o. Late Tinkari Kesh.	"
Garh.	PW	88	Gopinath Chakrabarti, S/o. Late Nabakumar Chakrabarti.	"
Galsi	PW	24	Md. Isrile Mallick, S/o. Abdul Majid Mallick.	"
"	"	100	Sanatkumar Biswas, S/o. Chaitanya K. Biswas.	"
"	"	130	Satyendranath Dayasi, S/o. Chandreswar Dayasi.	"

	Roll No.	Name	School
Galsi	PW	139 Samir Kumar Bandyopadhyay, S/o. Sailesh Kumar Bandyopadhyay.	Private candidate
Hab.	"	28 Subhasis Chanda, S/o. Surendranath Chanda.	"
"	"	44 Haripada Sarkar, S/o. Dukhiram Sarkar.	"
"	"	70 Ratan Kumar Biswas, S/o. Gourchandra Biswas.	"
"	"	73 Bechuram Ghosh, S/o. Late Krishnapada Ghosh.	"
"	"	112 Durgapada Das, S/o. Santiram Das.	"
"	"	114 Gopalchandra Datta, S/o. Bishnupada Datta.	"
"	"	115 Subhash Kumar Nandi, S/o. Dhirendranath Nandi.	"
"	"	123 Dulalchandra Raykarmakar, S/o. Nakulchandra Raykarmakar.	"
"	"	142 Sushilranjan Das, S/o. Janardanchandra Das.	"
"	"	159 Satyacharan Sarkar, S/o. Late Sudhirschandra Sarkar.	"
"	"	198 Anandamohan Das, S/o. Gobindachandra Das.	"
Hug.	PW	146 Saroj Kumar Nandi, S/o. Sureshchandra Nandi.	"
"	"	282 Asoke Kumar Mandal, S/o. Dinabandhu Mandal.	"
"	"	283 Asit Kumar Chattopadhyay, S/o. Kamakhya Charan Chattopadhyay.	"
"	"	299 Rabindranath Dey, S/o. Gaurchand Dey.	"
"	"	327 Swapankumar Saha, S/o. Hemantakumar Saha.	"
Ita.	PW	72 Thakur Das Hembram, S/o. Sarup Hembram.	"
Icha.	PW	13 Haridhan Biswas, S/o. Surendranath Biswas.	"
"	"	76 Amal Kumar Ghosh, S/o. Rabindranath Ghosh.	"
"	"	86 Rabindranath Chanda, S/o. Late Satindramohan Chanda.	"
Jangi.	PW	62 Md. Ilias Hossain, S/o. Ajimuddin Biswas.	"
Jhar.	"	568 Nebucharan Mandal, S/o. Gourangasundar Mandal.	"
"	"	586 Bhabaniprasad Bandyopadhyay, S/o. Sambhunath Bandyopadhyay.	"
Jay.	FPW	44 Uma Middey, D/o. Indubhushan Middey.	"
"	PW	74 Matilal Mandal, S/o. Rajkrishna Mandal.	"
Sal.	"	543 Mantosh Kumar Datta, S/o. Gurudas Datta.	"
"	"	596 Dilip Kumar Datta, S/o. Dhirendrachandra Datta.	"
"	"	601 Jyotishchandra Raypakhadhara, S/o. Jitendranath Raypakhadhara.	"
"	"	709 Nabinchandra Biswas, S/o. Dalbadal Biswas.	"
"	"	738 Soumendrachandra Moitra, S/o. Satyendrachandra Moitra.	"
Kharg.	"	57 Devnarayan Sharma, S/o. Late Feku Sharma.	"
Kak.	"	47 Nishikanta Barik, S/o. Iswarchandra Barik.	"

Roll No.	Name	School
Kalyani		
PW 14	Kanailal Ray, S/o. Akhilechandra Ray.	Private
" 74	Sibendrachandra Debnath, S/o. Tarakchandra Debnath.	candidate
" 108	Sunilchandra Acharyya, S/o. Bhubanmohan Acharyya.	"
" 179	Ratankumar Mandal, S/o. Kshetramohan Mandal.	"
Kandi		
" 43	Nibaranchandra Das, S/o. Late Gopinath Das.	"
" 83	Nityananda Pal, S/o. Panchanan Pal.	"
" 105	Sukhdeb Dey, S/o. Ramranjan Dey.	"
" 247	Abdul Kuddus, S/o. Sonar Shaikh.	"
" 255	Mr. Badinzzaman, S/o. Md. Ronsan Ali.	"
Karan.		
" 98	Shyamacharan Hazra, S/o. Manmathanath Hazra.	"
Kat.		
" 185	Shibdas Mitra, S/o. Sudhir Kr. Mitra.	"
Del.		
" 4	Dwijendrachandra Acharyya, S/o. Upendrachandra Acharyya.	"
" 18	Ahmad Ali, S/o. Late Iakub Ali.	"
" 19	Gurupada Das, S/o. Ramchandra Das.	"
" 64	Syed Abid Hossain, S/o. Syed Gulzar Hossain.	"
" 76	Md. Alimuddin, S/o. Md. Jajafar Sk.	"
Mel.		
" 44	Ajay Jugi, S/o. Balaram Jugi.	"
" 102	Md. Nausad Ali, S/o. Md. Siddique Hosen,	"
" 162	Ajitkumar Sarkar, S/o. Late Legendranath Sarkar.	"
" 282	Manoranjan Sarkar, S/o. Priyanath Sarkar.	"
" 299	Nurul Hoque, S/o. Late Jinatulla Biswas.	"
" 472	Md. Abul Kashim Mia, S/o. Hazi Md. Hanif Mia.	"
" 492	Dwarika Dulal Agarwalla, S/o. Haraharilal Agarwalla.	"
" 542	Md. Abdus Samad, S/o. Md. Abdul Hakim.	"
" 552	Bhupatibhushan Das, S/o. Surendranath Das.	"
" 587	Kobalchandra Das, S/o. Madanmohan Das.	"
" 618	Taranikanta Saha, S/o. Rajendranath Saha.	"
" 626	Prasantakumar Saha, S/o. Suresh Ch. Saha.	"
" 636	Dilipkumar Ray, S/o. Narayan Ch. Ray.	"
" 641	Bhudeb Ch. Sil, S/o. Mahendranath Sil.	"
" 661	Manomohan Sinha, S/o. Trilochan Sinha.	"
" 708	Nitai Ch. Sarkar, S/o. Ram Ch. Sarkar.	"
" 2(64)	Sambhunath Mukhopadhyay, S/o. Subodh Kr. Mukhopadhyay.	"
" M 17 (64)	Md. Mostafa, S/o. Masiruddin Ahamed.	"

	Roll No.	Name	School
Mahi.	PW 55	Santosh Kr. Jana, S/o. Late Brajamohan Jana.	Private candidate
"	" 101	Aswini Kr. Mandal, S/o. Iswar Ch. Mandal.	"
"	" 115	Sachinandan Misra, S/o. Late Abinash Ch. Misra.	"
"	" 138	Ghanasyam Samanta, S/o. Raicharan Samanta.	"
"	" 156	Sadananda Das, S/o. Jaminikanta Das.	"
"	" 198	Haragobinda Manna, S/o. Paresnath Manna.	"
Mura.	" 141	Sufal Ghosh, S/o. Late Netai Ghosh.	"
"	" 217	Nur Islam, S/o. Md. Kali Sk.	"
Mem.	C-4 (64)	Sukumar Datta, S/o. Late Satyagopal Datta.	"
"	" 148	Nityananda Ray, S/o.	"
"	" 176	Sibapada Bandyopadhyay, S/o. Bhupati Bh. Bandyopadhyay.	"
Monte	PW 240	Prafulla Kr. Kar, S/o. Saktipada Kar.	"
Mullar.	" 4	Dulalkrishna Mandal, S/o. Late Baidyanath Mandal.	"
"	" 118	Nikhilnath Bhattacharyya, S/o. Late Jagadish Ch. Bhattacharyya.	"
Naba.	" 49	Rowsanali Shaikh, S/o. Keramatali Shaikh.	"
"	" 77	Nidhulal Das, S/o. Bihirilal Das.	"
"	" 79	Harinarayan Kundu, S/o. Manindra Ch. Kundu.	"
"	" 153	Jaydeb Kr. Dey, S/o. Kanai Ch. Dey.	"
"	" 154	Nikhil Ch. Ray, S/o. Netai Ch. Ray.	"
"	" 176	Naresh Ch. Saha (I), S/o. Kalicharan Saha.	"
"	" 193	Phanibhushan Debnath, S/o. Srihari Debnath.	"
"	" 205	Jaydeb Abatar, S/o. Brindaban Abatar.	"
Naba.	A-16 (64)	Sudhanya Kr. Sarkar, S/o. Lokenath Sarkar.	"
Naba.	A-20 (64)	Gyanranjan Kundu, S/o. Late Ananta Kr. Kundu.	"
Puru.	PW 608	Karna Mahata, S/o. Srikanta Mahata.	"
Rabhubari	FPW 39	Manjusree Nayak, D/o. Susil Ch. Nayak.	"
Rai.	PW 45	Narayan Ch. Ray, S/o. Late Nabin Ch. Ray.	"
"	" 62	Basantakumar Barman, S/o. Late Bihari Barman.	"
"	" 75	Prafulla Ch. Paul, S/o. Umakanta Paul.	"
"	" 105	Hemendranath Datta, S/o. Late Harendranath Datta.	"
"	" 197	Rafizuddin Ahmed, S/o. Rahamatolla Sarkar.	"
Rai.	PW 248	Kamalakanta Mandal, S/o. Late Balaram Mandal.	"
"	" 260	Ashim Kr. Das, S/o. Ramanimohan Das.	"
"	" 264	Ajit Kr. Datta, S/o. Manimohan Datta.	"

Roll No.	Name	School
"	294 Bidhyut Kr. Kundu, S/o. Bipinbihari Kundu.	Private candidate
"	295 Janardhan Saha, S/o. Jadunath Saha.	"
"	330 Prabirkumar Bhowmick, S/o. Paresnath Bhowmick.	"
"	364 Maheshchandra De, S/o. Late Mahim Ch. De.	"
"	385 Madanmohan Ghosh, S/o. Late Uttam Ch. Ghosh.	"
"	426 Abanimohan Sarma, S/o. Bishnucharan Sarma.	"
Rani.	15 Saktipada Mitra, S/o. Basanta Kr. Mitra.	"
"	319 Rasamay Sadhu, S/o. Late Sibnarayan Sadhu.	"
"	336 Sudhamay Pal, S/o. Late Dakshineswar Pal.	"
"	381 Lagan Ch. Maji, S/o. Indranarayan Maji.	"
"	384 Benoy Kr. Biswas, S/o. Late Akhil Ch. Biswas.	"
"	674 Jaydeb Ray, S/o. Nagendranath Ray.	"
"	927 Umasankar Chaudhuri, S/o. Late Satyahari Chaudhuri.	"
"	947 Bodi Dhangar, S/o. Jay Ram Dhangar.	"
Rani.	H 12 (64) Nimai Ch. Garain, S/o. Nabakishore Garain.	Pandaveswar Jarals Institution Burdwan.
"	H 13 (64) Manik Ch. Chakrabarti, S/o. Late Rakhal Ch. Chakrabarti.	"
"	H 36 (64) Manoranjan Ray, S/o. Rasiklal Ray.	"
"	H 40 (64) Madhabiranjana Nayak, S/o. Damodar Nayak.	"
"	H 41 (64) Sadhujamal Mandal, S/o. Ukil Mandal.	"
"	H 62 (64) Ramdas Ruidas, S/o. Baidyanath Ruidas.	"
"	H 102 (64) Sk. Abedali Mandal, S/o. Seikh Rabbani Mandal.	"
Shyam.	PW 10 Sk. Nowbahar, S/o. Late Seikh Sultan.	Private candidate
Sri.	23 Ansuman Ray, S/o. Late Balaram Ray.	"
"	237 Choudhury Md. Haziruddin, S/o. Late Choudhury Md. Mohiuddin.	"
Sing.	2 Trilokebehari Ghosh, S/o. Gostabehari Ghosh.	"
"	73 Pradipranjan Sengupta, S/o. Debendranath Sengupta.	"
"	96 Sankarprasad Ray, S/o. Paritosh Ray.	"
"	121 Bimal Ch. Pramanik, S/o. Satish Ch. Pramanik.	"
"	165 Mahadev Mandal, S/o. Jogendranath Mandal.	"
"	205 Sailendranath Jana, S/o. Gourchandra Jana.	"
"	225 Gopal Ch. Maity, S/o. Krishna Ch. Maity.	"
"	228 Haradhan Mandal, S/o. Late Saratchandra Mandal.	"
Sain.	45 Shibakrishna Mukhopadhyay, S/o. Sudhir Kr. Mukhopadhyay.	"
"	84 Hiranmay Das, S/o. Gangesh Ch. Das.	"

	Roll No.	Name	School
Sain.	PW	161 Samir Kr. Dasgupta, S/o. Mahendranath Dasgupta.	Private candidate
Sili.	"	51 Asishkumar Mallick, S/o. Sudhir Kr. Mallick.	"
"	"	52 Jogesh Ch. Ghosh, S/o. Late Bepinchandra Ghosh.	"
"	"	57 Barindramohan Ghosh, S/o. Late Nagendranath Ghosh.	"
"	"	87 Sunil Kr. Indra, S/o. Suresh Ch. Indra.	"
"	"	96 Bhabaniprasad Sanyal, S/o. Narendrakanta Sanyal.	"
"	"	102 Ratan Kr. Das, S/o. Ranjit Kr. Das.	"
"	"	111 Arunkumar Bagehi, S/o. Phanindra Bagehi.	"
"	"	131 Jyotirmay Sen, S/o. Jatindramohan Sen.	"
"	"	147 Dwijendra Ch. Naha, S/o. Mohinichandra Naha.	"
"	"	152 Sudhir Ch. Pal, S/o. Sudhangsumohan Pal.	"
"	"	178 Nirendra Kr. Modak, S/o. Late Dharani Modak.	"
"	"	180 Kalipada Dey, S/o. Paresnath Dey.	"
"	"	197 Haradhan Debnath, S/o. Late Jagabandhu Debnath.	"
"	"	224 Sukhamay Majumdar, S/o. Nagendra Kr. Majumdar	"
"	"	238 Parijatprasun Chanda, S/o. Jogesh Ch. Chanda.	"
"	"	257 Jiban Kr. Chaudhuri, S/o. Narayanprasad Chaudhuri.	"
Santi.	"	46 Pashupatinath Bhattacharyya, S/o. Late Harimay Bhattacharyya.	"
Taki	"	14 Parimal Nath, S/o. Harendranath Nath.	"
"	"	40 Biswanath Das, S/o. Bijaykrishna Das.	"
"	"	57 Anath Adhikari, S/o. Jnanendranath Adhikari.	"
Udai.	"	3 Santosh Kr. Pal, S/o. Biswambar Pal.	"
"	"	15 Maynal Hossain Majumdar, S/o. Chand Miah Majumdar.	"
"	"	55 Ratan Kr. Jamatia, S/o. Narendra Kr. Jamatia.	"
"	"	72 Dilip Kr. Sen, S/o. Naliniranjan Sen.	"
"	"	73 Sadhan Ch. De, S/o. Sasikumar De.	"
"	"	100 Haripada Sil, S/o. Late Ruhini Kr. Sil.	"
"	"	103 Bakul Ch. De, S/o. Prakash Ch. De.	"
Ulu.	"	15 Surendranath Ghosh, S/o. Late Gobardhan Ch. Ghosh.	"
"	"	215 Jatindranath Bhattacharyya, S/o. Kamalakanta Bhattacharyya.	"
"	FPW	70 Bondita Raychaudhuri, D/o. Santisekhar Raychaudhuri.	"
North.	PWE	23 Prasantakumar Dey, S/o. Late Bibhutibhushan Dey.	"
"	"	24 Hiralal Ghoshal, S/o. Sailendranath Ghoshal.	"
"	"	26 Sunil Kr. Saha, S/o. Jashodejiban Saha.	"
"	"	84 Dipak Kr. Sen, S/o. Dhirendranarayan Sen.	"

Roll No.	Name	School
" , 101	Anil Kr. Pal, S/o. Krishnacharan Pal.	Private candidate
" , 117	Samir Kr. Brahma, S/o. Late Hemanta Brahma.	"
" FPW ZK 103	Anita Sarkhel, D/o. Taraknath Sarkhel.	"
" PWV 11	Bimal Kr. De, S/o. Sudhir Kr. De.	"
" , 31	Debabrata Sur, S/o. Kisorimohan Sur.	"
" , 128	Raghabendra Mukhopadhyay, S/o. Rabindranath Mukhopadhyay.	"
" PWQU 34	Balaram Pradhan, S/o. Udaynath Pradhan.	"
" PWXD 1	Prabir Kr. Ray, S/o. Jogendralal Ray.	"
South PWRK 79	Keshabchandra Pal, S/o. Lalitmohan Pal.	"
North PWV 52	Sunil Kr. Das, S/o. Haripada Das.	"
" , 89	Asinkumar Datta, S/o. Jibankumar Datta.	"
" , 90	Bhabadeb Basak, S/o. Late Jugalkishore Basak.	"
" , 91	Debaprasad Pal, S/o. Late Anandamohan Pal.	"
Cent. PWE 4	Mahammad Alam, S/o. M. Tahir Hussain.	"
" PWV 36	Birendranath Bhowmick, S/o. Bibhutibhushan Bhowmick.	"
" V 2 (64)	Samarendranath Karmakar, S/o. Late Kisorimohan Karmakar.	"
" PWYM 41	Susil Kr. Mitra, S/o. Sudhir Kr. Mitra.	"
Cent. PWXY 25	Manindralal Goswami, S/o. Late Makhanlal Goswami.	"
" PWXK 27	Debkrishna Datta, S/o. Gokulbehari Datta.	"
" , 40	Narayan Ch. Pati, S/o. Late Haridhan Ch. Pati.	"
" , 58	Upendranath Barai, S/o. Late Samyashi Kr. Barai.	"
" , 67	Sunil Kr. Biswas, S/o. Anil Kr. Biswas.	"
" , 104	Akshay Kr. Sen, S/o. Late Radharaman Sen.	"
" PWYM 27	Faruque Hossain, S/o. Late Abdul Hossain Hai.	"
North PWJ 152	Prasanta Kr. Ghosh, S/o. Satyanarayan Ghosh.	"
" E-24 (64)	Sailenchandra Rohut, S/o. Late Sambhu Ch. Rohut.	"
" E-26 (64)	Dilipkumar Sen, S/o. Jibankrishna Sen.	"
" PWE 15	Tapankumar Dey, S/o. Kartickchandra Dey.	"

1965 SYLLABUS

Alidnar.	A	20	Dilipkumar Datta, S/o. Sri Prandhan Datta.	"
"	PB	17	Nareschandra Bhowmik, S/o. Sri Banamali Bhowmik.	"
"	PN	12	Satyaranjan Gangopadhyay, S/o. Sri Kedarnath Gangopadhyay.	"
"	PQ	11	Jaladhar Raybarman, S/o. Sri Baneswar Raybarman.	"
Arnar.	PJ	33	Dharmadas Makar, S/o. Late Phanindranath Makar.	"

Roll No.	Name	School
Bagula A 30	Abanimohan Biswas, S/o. Atulchandra Biswas.	Bagula High School, Nadia.
" A 32	Ajittkumar Biswas, S/o. Sri Abhimanya Biswas.	"
" A 34	Bijayendra Biswas, S/o. Sri Krishnakanta Pal.	"
" A 51	Dhirendranath Paul, S/o. Sri Gurucharan Biswas.	"
" A 53	Sisirkumar Saha, S/o. Sri Kanailal Saha.	"
" A 62	Pradhyutkumar Pandey, S/o. Late Kalipada Pandey.	"
" A 64	Paritoshchandra Biswas, S/o. Sri Gourchandra Biswas.	"
Bahara PQ 5	Golam Gaus, S/o. Late Muffer Hossain.	Private candidate
Bank. PZ 44	Abdul Sukur, S/o. G. Mohammad Hossain.	"
Basir. J 5	Anilchandra Mandal, S/o. Sri Asutosh Mandal.	"
Basir. PU 6	Anathbandhu Mandal, S/o. Late Banamali Mandal.	"
Ber. PE 1	Subalchandra Majumdar, S/o. Sri Nagendra Majumdar.	"
" R 8	Md. Imajuddin Saikh, S/o. Md. Pangoth Ali Saikh.	"
Birb. PG 14	Atanukumar Adhikari, S/o. Shyamacharan Adhikari.	"
Birsi E 14	Rajkumar Ray, S/o. Dhirendranath Ray.	"
Bishnu. B 10	Ajittkumar De, S/o. Narendranath De.	"
Barrack. PE 25	Gautam Kumar Subba, S/o. Late Bhanus Singh Subba.	"
" PE 28	Daubar Singh Gurung, S/o. Krishnabhadur Gurung.	"
Bur. PH 8	Tapankumar Mitra, S/o. Late Shibapada Mitra.	"
" PH 42	Baleswar Singh, S/o. Swajan Singh.	"
" PYD 3	Kasinath Kumar, S/o. Bibhutibhushan Kumar.	"
Chak. PE 17	Subirkumar Raichaudhuri, S/o. Satyendranath Raichaudhuri.	"
Cont. L 7	Adhirkumar Shit, S/o. Rameshchandra Shit.	"
Dal. PA 13	Nirmalkumar Bhattacharyya, S/o. Sri Jogeshchandra Bhattacharyya.	"
Dar. A 1	Mahendra Kumar Gibra, S/o. Sri Seoprasadji Gibra.	"
" PB 19	Lakminarayan Pradhan, S/o. Late Lalbahadur Pradhan.	"
" PB 36	Rajendraman Lama, S/o. Dharman Lama.	"
" PB 63	Gansair Singh Gurung, S/o. Late Padamprasad Gurung.	"
Dhan. PA 2	Abul Hossain, S/o. Md. Tarachand Mandal.	"
Din. B 16	Pratik Raymandal, S/o. Madanath Raymandal.	"
Dar. C 26	Chumbay Tshering Bhotia, S/o. Late Incheek Lama.	"
" PC 29	Mahesh Prasad Agarwala, S/o. Late Narsing Das Agarwala.	"
Dar. PD 23	Deonarayan Pradhan, S/o. Dhanman Pradhan.	"
" PH 7	Nar Bahadur Pradhan, S/o. Late Akul Bahadur Pradhan.	"

	Roll No.		Name	School
Galsi	A	16	Sidharta Chakrabarti, S/o. Amitava Chakrabarti.	Private candidate
Hari.	PA	2	Mihirkumar Bhattacharyya, S/o. Sarojkumar Bhattacharyya.	"
Jal.	H	15	Subirkanta Majumdar, S/o. Sudhirkanta Majumdar.	"
"	PJ	6	Pareschandra Raharay, S/o. Late Purnachandra Raharay.	"
"	K	11	Fazlulkarim Pradhan, S/o. Late Nurulhuda Pradhan.	"
"	K	22	Manomohan Ray, S/o. Late Kaluram Ray.	"
Jangi.	G	8	Sudhendukumar Das, S/o. Jnanendranath Das.	"
Jay	PB	4	Sukesh Mandal, S/o. Abhoyachandra Mandal.	"
"	K	9	Madanmohan Pramanik, S/o. Jitendra Pramanik.	"
Kandi	G	2	Chaudhuri Fazlul Karim, S/o. Saked Chaudhuri.	Pamla U.S.B. High School, Midnapur.
Kat.	PA	8	Md. Sadeque Ali, S/o. Khoda Nawas Shaik.	Private candidate
Kharg.	PA	9	Niranjan Mahato, S/o. Sri Purnachandra Mahato.	"
Mahi.	PH	1	Chhatulal Panda, S/o. Late Dadhichi Panda.	"
Mem.	L	4	Ranjitkumar Dhara, S/o. Tarapada Dhara.	"
Monte.	A	9	Tarakeswar Konar, S/o. Malukchandra Konar.	"
"	K	4	Karunamay Nandi, S/o. Arunkumar Nandi.	"
"	K	17	Rabindranath Ghosh, S/o. Sitalprasad Ghosh.	"
"	PK	6	Samirkumar Ray, S/o. Sourishkumar Ray.	"
"	L	25	Amiyakumar Mandal, S/o. Nityananda Mandal.	"
"	L	28	Ashimkumar Bandyopadhyay, S/o. Jugalkishore Bandyopadhyay.	"
"	L	30	Sk. Abul Hossain, S/o. Sk. Idbox.	"
"	Q	30	Eakub Ali Mandal, S/o. Salamath Mandal.	"
Nai.	PB	6	Tapankumar Hobiswasi, S/o. Madhablal Hobiswasi.	"
Raghu.	PC	2	Samarendra Dasgupta, S/o. Phanibhushan Dasgupta.	"
Rai.	PC	17	Md. Haseeruddin Mian, S/o. Masleuddin Mian.	"
"	PG	1	Durlavchandra Saha, S/o. Late Kuladekunja Saha.	"
"	PG	2	Amalkumar Saha, S/o. Khagendranath Saha.	"
"	PJ	2	Parameswar Bhowmik, S/o. Taranikanta Bhowmik.	"
Rani.	PA	3	Kalipada Ray, S/o. Gurupada Ray.	"
"	PD	1	Tarapada Mandal, S/o. Atulchandra Mandal.	"
"	PD	2	Sudhinchandra Garai, S/o. Late Rameshchandra Garai.	"
Rani.	PD	11	Girindra Debnath, S/o. Late Jaychandra Debnath.	"
"	E	6	Amarchandra Ghosh, S/o. Tarapada Ghosh.	"

Roll No.	Name	School
Rani. PE 17	Nagenchandra Das, S/o. Subalchandra Das.	Private candidate.
„ M 3	Madhabiranjana Layak, S/o. Late Kalipada Layak.	„
„ M 8	Asitkumar Mandal, S/o. Kalipada Mandal.	„
„ H 19	Debdes Mitra, S/o. Golakbihari Mitra.	Pandaveswar J. Instn., Burdwan.
„ H 71	Pranabendu Acharyya, S/o. Amarendranath Acharyya.	„
„ H 99	Susilkumar Sen, S/o. Late Radhaballav Sen.	„
„ PH 7	Anilkumar Ghosh, S/o. Hironaksha Ghosh.	Private candidate
„ PH 13	Nityagopal Ray, S/o. Goursundar Ray.	„
Sain. E 2	Abdul Wohab, S/o. Abdur Rauf,	„
„ PM 2	Kshudiram Bhattacharyya, S/o. Late Tarakeswar Bhattacharyya.	„
„ PN 13	Balaram Ghosh, S/o. Late Abilashchandra Ghosh.	„
„ R 3	Sudhakar Mandal, S/o. Bhupatibhushan Mandal.	„
„ PR 2	Raneswar Mandal, S/o. Maniram Mandal.	„
Santi. PB 6	Madanmohan Dey, S/o. Haribandhu Dey.	„
Sili. PC 3	Narayanchandra Sarkar, S/o. Kshitishchandra Sarkar.	„
„ PH 18	Rameschandra Dube, S/o. Chotelal Dube.	„
„ PJ 29	Arunchandra Pal, S/o. Bhubannmohan Pal.	„
Taki C 2	Amalendu Bandyopadhyay, S/o. Ardhendusekhar Bandyopadhyay.	„
Ulu. E 3	Gopalchandra Das, S/o. Sisutosh Das.	„

CALCUTTA LOCAL CENTRES

North E 11	Kalyankumar Pal, S/o. Prafullakumar Pal.	Calcutta Jubilee Instn.
„ PE 16	Arunkumar Ray, S/o. Gaurisankar Ray.	Private candidate
„ PE 17	Ajitkumar Bhattacharyya, S/o. Annadaprasanna Bhattacharyya.	„
„ PE 24	Kedarnath Bandyopadhyay, S/o. Sailendranath Bandyopadhyay.	„
Cent. X 9	Gajendraprasad Shaw, S/o. Sonelal Shaw.	Saraswati Sadan High School.
„ PE 6	Md. Omer, S/o. Sk. Karim Bux.	Private candidate
„ PT 58	Arunkumar Datta, S/o. Rabindranath Datta.	„
South PQK 1	Gopalgobinda Bhattacharyya, S/o. Late Jamini Kr. Bhattacharyya.	„
„ FPZX 52	Sandhya Chakrabarti, D/o. Kalipada Chakrabarti.	„

HIGHER SECONDARY SYLLABUS

Agar. (Hu) B2	Madhusudan Dey, S/o. Anantamohan Dey.	Pragati Vidyabhavan, Agartala.
Agar. (Hu) Ext. B6	Nepalchandra Pal, S/o. Late Chandicharan Pal.	External candidate

Roll No.	Name	School
Agar. (Sc) A 39	Amulyaranjan Devbarman, S/o. Nanchandra Devbarman.	Pragati Vidyabhaban, Agartala.
Agar. (Sc) Ext. A 5	Sudhirchandra Das, S/o. Sri Bhagaban Ch. Das.	External candidate
Agar. (Sc) Ext. B 15	Biharchandra Deb, S/o. Saradaranjan Deb.	Do.
Alipurduar (Hu) A 5	Kamaleshchandra Raharay, S/o. Sahadebchandra Raharay.	Alipurduar Collegiate School.
Aliduar. (Hu) Ext. B 3	Dwijendramohan Kundu, S/o. Sarbeswar Kundu.	External candidate
Aliduar. (Hu) Ext. C 13	Akhilechandra Brahma, S/o. Birendranath Brahma.	Do.
Aliduar. (Sc) C 26	Manashkumar Gangopadhyay, S/o. Prafullakumar Gangopadhyay.	McWilliam High School, Alipurduar.
Bally (Hu) Ext. C 14	Samir Mitra, S/o. Late Bankim Mitra.	External candidate
Bahara. Ext. (Hu) A 15	Samarendranath Ray, S/o. Sudarsan Ray.	Do.
Bang. (Hu) B 45	Haripada Mallick, S/o. Gourhari Mallick.	Bangaon K. K. Vidya- pith, 24-Parganas.
Bang. Ext. (Hu) B 14	Sitansusekhar Datta, S/o. Aswinikumar Datta.	External candidate
Ber. (Hu) G 5	Md. Mortuz Ali, S/o. Late Md. Mahshedali.	Hud-Herampur H. School, Murshidabad.
Bishnu-I (Hu) C 4	Tarapada Nayak, S/o. Late Nagendranath Nayak.	Kotalpur High School, Bankura.
Bur. Ext. (Hu) H 31	Mohankumar Sinha, S/o. Late Ramkrishna Sinha.	External candidate
Bur. (Sc) E 25	Nirmalkumar Das, S/o. Manoranjan Das.	Burdwan Municipal High School.
Din. (Hu) A 21	Sasindranarayan Adhikari, S/o. Satischandra Adhikari.	Dinhata High School
Din. (Sc) A 26	Nirvanjan Saha, S/o. Late Manindramohan Saha.	Do.
Din. (Sc) A 46	Tapankumar Bhattacharyya, S/o. Priyanath Bhattacharyya.	Do.
Durga. Ext. (Hu) B 1	Alokmay Pal, S/o. Late Trilochan Pal.	External candidate
Egra (Hu) M 7	Kabindrakumar Nandi, S/o. Ajitkumar Nandi.	Tikrapara H. School, Midnapore.
Egra (Hu) M 8	Harekrishna Das, S/o. Ramanath Das.	Tikrapara High School, Midnapur.
Egra (Sc) M 4	Raghunath Mahesh, S/o. Late Pratapchandra Mahesh.	Do.
Gush. (Hu) A 11	Anilkumar Tarafdar, S/o. Makhanlal Tarafdar.	Bhedia High School, Burdwan.
Gush. (Hu) C 20	Manikeswar Karmakar, S/o. Kalipada Karmakar.	Gushkara P. P. Instn.
Jangi. (Hu) C 3	Atahar Uddin Ahammed, S/o. Siddique Ahammed.	Jangipur High School, Murshidabad.
Jangi. (Hu) C 48	Md. Alibardi Meah, S/o. Maquebulhossain Biswas.	Do.
Jhar. Ext. (Sc) D 4	Dilipkumar Chaki, S/o. Late Benoykumar Chaki.	External candidate
Joy. Ext. (Sc) E 3	Ranajit Baidya, S/o. Ratishchandra Baidya.	Do.
Kaila. Ext. (Sc) A 8	Faiqul Haque, S/o. Munshi Abdulla.	Do.
Kalim. (Hu) C 32	Tshering Dorjee Bhutia, S/o. Dubalshering Bhutia.	S. U. M. Institution, Kalimpong.
Kandi (Hu) A 11	Santikumar Ghosh, S/o. Gourisanakar Ghosh.	Kandi Raj High School, Murshidabad.
Kandi (Se) A 32	Syed Kamerozzaman, S/o. Syed Khoola Nawaz.	Do.
Kandi (Se) A 46	Swapandusekhar Chandra, S/o. Purnendusekhar Chandra.	Do.
Jal. F. (Hu) D 1	Basanti Nag, D/o. Late Harendra Kr. Nag.	Dhupguri High School, Jalpaiguri.

Roll No.	Name	School
Jal. (Hu) L 15	Jagatbijay Sarkar, S/o. Late Jaynath Sarkar.	Maynaguri H. School, Jalpaiguri.
Jal. Ext. (Hu) D 3	Dipak Kr. Basu, S/o. Manindra Ch. Basu.	External candidate
Kri. (Sc) G 13	Pradipkumar Biswas, S/o. Sarojkumar Biswas.	Krishnagar C. M. S. St. John's High School, Nadia.
Mahi. (Hu) B 4	Shaikh Khaji Baksh, S/o. Shaikh Hatemali.	Bhupatinagar Trilochan High School, Midnapore.
Mem. (Hu) C 16	Manomohit Kumar, S/o. Batakrishna Kumar.	Satgachia Sridharpur Abinash Institution, Burdwan.
Mollar. (Hu) Ext. A 55	Kamalendu Sikdar, S/o. Jagatballav Sikdar.	External candidate
Ram. (Hu) A 15	Sunilkumar Gupta, S/o. Panchanan Gupta.	Rampurhat High School Birbhum.
Rani. Ext. (Hu) B 2	Subhash Mukhopadhyay, S/o. Gosaidas Mukhopadhyay.	External candidate
Rani. (Hu) C 15	Suresh Prasad, S/o. Bhola Prasad.	Marwari Sanatan Vidyalyaya, Raniganj.
Rani. Ext. (Hu) D 7	Madhusudan Datta, S/o. Lalitmohan Datta.	External candidate
Rani. Ext. (Hu) D 17	Prabodhkumar Mukhopadhyay, S/o. Late Aswini Mukhopadhyay	Do.
Ram. (Sc) A 30	Umar Farik, S/o. Abdul Jaffar.	Rampurhat High School
Rani. (Sc) D 3	Sashankasekhar Ray, S/o. Late Bimalkanta Ray.	Searsole Raj High School, Burdwan.
Sain. (Hu) A 29	Ghaturanan Sinha, S/o. Ekkori Sinha.	Sainthia H. School, Birbhum.
Sili. (Hu) B 41	Rabindranath Ray, S/o. Late Surendra Ch. Ray.	Tarai Tarapada Adarsa Vidyalyaya, Darjeeling
Shyam. (Hu) A 13	Adhirkumar Samanta, S/o. Bileswar Samanta.	Raina Swami Bhola- nanda Vidyayatan.
Shyam. Ext. (Hu) C 6	Panchanan Das, S/o. Late Manindranath Das.	External candidate
Sri. Ext. (Hu) D 3	Sk. Ibrahim, S/o. Sk. Abdur Rahaman.	Do.
Ser. Ext. (Cm) A 19	Kamalkrishna Mukhopadhyay, S/o. Bimalkrishna Mukho- padhyay.	Do.
Aliduar. (Cm) B 10	Sukumar Datta, S/o. Late Gangacharan Datta.	Alipurduar High School
Aliduar. Ext. (Cm) B 8	Pranaykumar Pal, S/o. Pravashchandra Pal.	External candidate
Agar. (Cm) B 7	Bishnupada Debray, S/o. Manindrachandra Debray.	Agartala Pragati Vidyabhawan.
Agar. (Cm) Ext. A 2	Nanibhushan Acharyya, S/o. Nagendra Ch. Acharyya.	External candidate
Raghubari (Ag) C 18	Pasupati Sasmal, S/o. Ramnath Sasmal.	Ismalichak M. Y. S.
Bahara. (Ag) A 11	Umaprasanna Chaube, S/o. Kinkarchandra Chaube.	Bahara Adarsha Vidya- pith, Murshidabad.
Birsingha (Ag) A 13	Krishnaprasad De, S/o. Bibhuti Bh. De.	Birsingha Bhagabati Vidyalyaya.
Ghat. (Cm) A 19	Nemaicharan Datta, S/o. Mahadev Ch. Datta.	Ghatol Vidyasagar High School, Midnapore.
Kandi (Tech) A 8	Swapankumar Ray, S/o. Gourgopal Ray.	Kandi Raj High School

LOCAL CENTRES

H. S. SYLLABUS

Cent. Ext. (Hu) XH 2	Asokkumar Barman, S/o. Debiprasad Barman.	External candidate
North (Hu) J 8	Asishkumar Dasgupta, S/o. Kalyankumar Dasgupta.	Paikpara Kumar Asu- tosh Instn., Calcutta.

Roll No.	Name	School
North (Hu) Ext. N 2	Swapankumar Mukhopadhyay, S/o. Rashmohan Mukhopadhyay.	External candidate
North (Hu) Ext. N 6	Alokkumar Neogi, S/o. Sailendranath Neogi.	Do.
North (Hu) Ext. N 10	Kumar Ghosh, S/o. Late Dharendra N. Ghosh.	Do.
North (Hu) Ext. N 17	Anilkumar Chakrabarti, S/o. Bholanath Chakrabarti.	Do.
North (Hu) T 6	Alokkumar Sen, S/o. Late Jaharlal Sen.	Shyambazar A. V. School.
North (Hu) T 30	Samirkumar Karmakar, S/o. Pareschandra Karmakar.	Do.
North (Hu) T 32	Samarendra Pal, S/o. Haridas Pal.	Do.
North (Hu) Y 18	Swarajkumar Gangopadhyay, S/o. Kalidas Gangopadhyay.	Town School, Calcutta
North (Hu) Y 46	Subalchandra Das, S/o. Late Prabhatkumar Das.	Do.
North (Sc) V 5	Satyakumar Sarda, S/o. Rameswar Pr. Sarda.	Sree Balkrishna Vith. Vidyalaya, Calcutta.
North (Sc) V 31	Shankarprasad Shukla, S/o. Jagatnarayan Shukla.	Do.
North (Sc) Ext. V 17	Benodkumar Mehra, S/o. Gopaldas Mehra.	External candidate
North (Sc) Y 28	Ujjalkumar Kundu, S/o. Nripendralal Kundu.	Town School, Calcutta
North (Cm) N 17	Subrata Kumar Chattopadhyay, S/o. Amiyakumar Chattopadhyay	Park Instn., Calcutta
North (Cm) V 1	Janardanprasad Joshi, S/o. Gourishankar Joshi.	Shree Balkrishna Vith. Vidyalaya, Calcutta.
North (Cm) V 85	Rameshkumar Kapoor, S/o. Naratham Das Kapoor.	Do.
North (Cm) V 181	Narendrakumar Pachisia, S/o. Satyanarayan Pachisia.	Do.
North (Cm) V 187	Haripal Singh, S/o. Gurucharan Singh.	Do.
North (Cm) Ext. V 26	Benodkumar Agrawal, S/o. Nathmalji Agrawal.	External candidate
South (Hu) T 16	Nantubhushan Dasgupta, S/o. Late Kaliprasanna Das- gupta.	Bejoygarh Siksha- niketan, Calcutta.
South (Hu) Ext. BA 2	Dipak Raichaudhuri, S/o. Sourendramohan Rai- chaudhuri.	External candidate

(iii) The examination of the following candidates for the year 1965 has been cancelled and they have been debarred from appearing at the School and Higher-Secondary Examinations of the Board to be held in the year 1966 and 1967 :

1964 SYLLABUS

Dharma. PW 290	Dakshina Ranjan Sharma, S/o. Deepchand Sharma.	Private candidate
Hab. PW 118	Giridhar Kabasi, S/o. Bamandas Kabasi.	Do.
Jia. PW 67	Dwijendrakumar Basu, S/o. Jitendrakumar Basu.	Do.
North PWYR 151	Anadi Ray, S/o. Jatindranath Ray.	Do.

1965 SYLLABUS

North PA 17	Pradipkumar Ghosh, S/o. Dhirendranath Ghosh.	Do.
-------------	---	-----

HIGHER SECONDARY SYLLABUS

Agar. Ext. (Sc) C 10	Rathindrachandra Laskar, S/o. Sukumarchandra Laskar.	External candidate
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WEST BENGAL BOARD OF SECONDARY EDUCATION
77/2, Park Street, Calcutta—16

ADDENDA

(i) The examination of the following candidates for the year 1965 has been cancelled and they have been debarred from appearing at the School Final and Higher Secondary Examinations of the Board to be held in the year 1966 :

1964 SYLLABUS :

Roll No.	Name	School
South PWQS 139	Arabindakumar Majumdar, S/o. Hiralal Majumdar.	Private candidate

(ii) The Compartmental Examination of the following candidates held in August, 1965, has been cancelled and they have been debarred from appearing at the School Final and Higher Secondary Examinations to be held in 1966 :

1964 SYLLABUS.

Roll No.	Name	School
Cent. (64) Comp. 258	Amarkumar Seal, S/o. Jogeshchandra Seal.	Private candidate
Cent. (64) Comp. 263	Tapankumar Sarkar, S/o. Sudhakanta Sarkar.	Do.

HIGHER SECONDARY SYLLABUS

Roll No.	Name	School
North (HS) Comp. 232	Mrinalkanti Basu, S/o. Phanibhushan Basu.	Private candidate

A. GUPTA,
Deputy Secretary.

THE CALCUTTA REVIEW



Vol. 179: No. 3]

[JUNE, 1966

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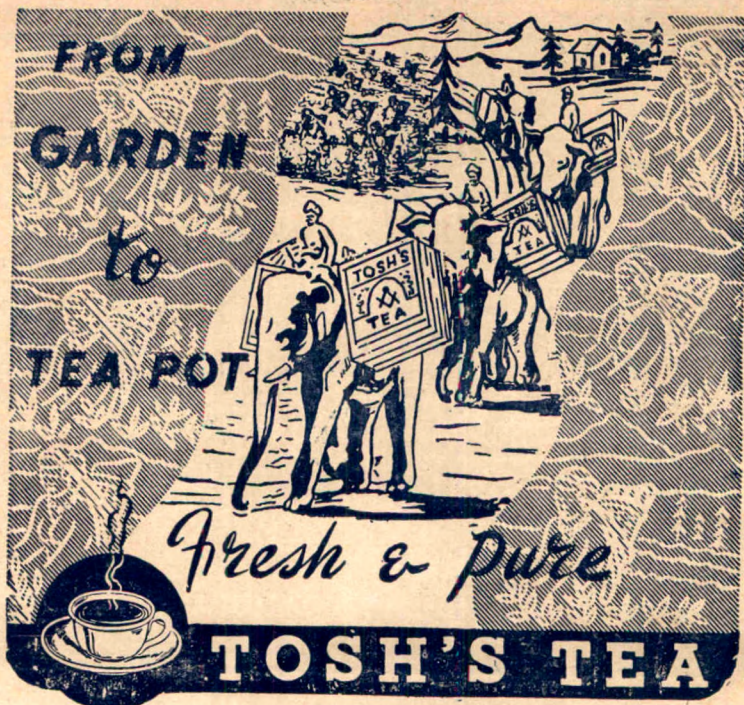
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formerly Professor of Chemistry,
Bhagalpur College.

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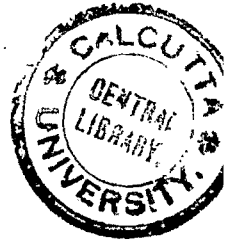
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THE CALCUTTA REVIEW

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[No. 3

T. S. ELIOT

A Study in his mind and symbolic art

HEMCHANDRA GHOSE

(Retired) Principal and Professor of
English, City College, South Calcutta

ELIOT'S FIRST VOLUME OF POEMS, 1917

In all ages symbol has been used by poets to give sensuous, imaginative shape and significance to their experience. But modern poets, like Yeats and Eliot, have developed a new type of symbol to express the complex experiences of modern time. It is, in some respects, different from the symbols of the past. So Stephen Spender has described it as the crisis of symbols in an article. In his *Axel's Castle* Edmund Wilson says of this new type of symbol : —“Symbolism may be defined as an attempt by carefully studied means—complicated association of ideas by a medley of metaphors—to communicate unique personal feelings”.

In the poems under review we may notice all the characteristics of the new symbolic technique. In *Prufrock* two disparate ideas are violently yoked together to express the relationship between the evening and Prufrock who is the etherised patient. The material streets are compared to abstract arguments. Again in *Mr. Apollinax* two disparate ideas have been spliced together to project the personality of Apollinax. He “devoured the afternoon” by his talk and “laughed like an irresponsible foetus”.

Again, some symbols have been used with varying significance in different poems. Water symbol is found in his early poems and reappears as a major symbol in *The Wasteland* and *Four Quartets* with more complicated meaning. In *Prufrock* the hero is 'drowned' and hears the mermaids sing. The chambers of the sea in the poem are a sufficiently remote place of escape from the sordid contemporary world. But in *Mr. Apollinax* water is associated with fertility.

Appollinax's laughter is—

"Like the old man of the Sea's
Hidden under coral islands".

As we read Eliot's poems written during different periods, we shall notice that the symbols have gradually suffered a sea-change into something rich and strange. In his early poems down to *The Waste Land* Eliot looked upon 'the turning World'. But in later poetry from *The Hollow Men* onward, he turns to "the still point" to ponder over certain intimate personal experiences. "The intensity of apprehension in the earlier poetry is replaced by an intensity of meditation." The symbols in earlier poetry are mostly drawn from nature, myths and literature, old and new. They are generally particular, sharp and definite images. But the symbols in later poetry are not fixed with the precision of the earlier poetry. They are "a new kind of imagery : an imagery—deriving from dreams, not from observation, and retaining the inconsequence, the half-understood but deeply felt significance of dreams, their symbolic truth".

But within this broad classification of his symbolical writings, there are variations between one volume and another, of his poems. The first volume of poems published in 1917 is concerned with modern urban life and scenes. Symbols used in these poems expose the barrenness of contemporary spiritual estate. They are simple in character, realistic and clear-cut. They create individual characters and situations to typify the drab contemporary world.

Prufrock with his rankling inability to do anything and his hypochondriac hesitations and *Apollinax*, a cross between 'the shy fragilion and the gaping Priapus'—are symbols of a civilization rotten to the core. The Lady 'among velleities and carefully caught regrets' and 'the damp souls of housemaids sprouting despondently at area gates'—are insipid specimens of frigid contemporary women. Cousin Nancy 'dancing all the modern dances', Cousin Harriet turning wearily for the *Boston Evening Transcript*, maiden Aunt Helen living with her servants and dogs near a fashionable square,—are symbols of a civilization that is barren and negative. A girl standing at the top of a stairway 'with a fugitive resentment in her eyes' is a figure of momentary loveliness—an apparition of delight. But at parting she leaves only the memory of 'a gesture and a pose'. The social realities in these urban areas are suggestive of negative helplessness. Men and Women in modern cities just pass their time and do nothing.

Like the Men and the Women, the outward scenes also convey the sense of the infinite weariness of life, its stale sameness. They exist as symbols of squalor and unhealthiness.

The drawing room in *Portrait of a Lady* has 'an atmosphere of Juliet's tomb among the smoke and fog of a December afternoon'. In *Preludes* 'the burnt-out ends of smoky days' bring on 'the thousand sordid image'. In *Rhapsody on a Windy Night* the picture of the daft moon is disquieting. The 'lunar synthesis' dissolves the floors of memory. All clear relations, divisions and precisions fade into a common blur. Every street lamp 'beats like a fatalistic drum'. The skeleton world is seen in a twisted branch 'eaten smooth and polished' or a broken spring that is 'hard and curled'. The 'feeble eye' of the moon shows the child's eye with nothing behind it, the prying eyes behind the shutters and the prying crab in its pool.

So the first volume of 1917 shows the drabness of modern urban civilization and culture. The scenes and characters display the horror which inhabits the stale, the monotonous, the wearisomely repetitive :

"The Worlds, revolve like ancient women
Gathering fuel in vacant lots."

Man in such inane social environments is

"Some infinitely gentle
Infinitely suffering thing."

The chief features of the early poems written during the years 1909 and 1917 and published together in the first volume of 1927, have already been referred to in the introduction. A detailed discussion of individual poems will show the new use of symbolic technique by Eliot in expressing his mind.

I have already stated in the introduction that these poems in the 1927 volume are all concerned with "the immense panorama of futility and anarchy which is contemporary history". T. S. Eliot has created appropriate scene and social environ as well as individual characters to convey this sense of woe and confusion of the present age.

The outward scene in these early poems does not exist for any decorative purpose. It is there as a set of symbols, "a thousand sordid images". The fog in *Prufrock* and *Portrait of a Lady*, 'the brown waves of fog' in *Morning at the Window* are more than mere romantic decor. "The dusk, of dawn and of noon, of morning and afternoon, is the dusk of Dante's Limbo with which Eliot equates the modern City". (Maxwell : *The Poetry of T. S. Eliot* ; p. 16).

Thus in *The Love Song of J. Alfred Prufrock*, we find that "the evening is spread out against the sky like a patient etherised upon a table". It is no placid, peaceful city sunset. It has an undertone of unhealthiness and unease, the "Streets follow like a tedious agument of insidious intent", the "restless nights in one night cheap hotels", "the yellow fog that rubs its back upon the window-panes", the "lonely men in shirt sleeves leaning

out of windows"—are each of them unstable and shifting. These highly selective pieces of scene-setting establish the character of the surroundings of the modern city and incidentally of Prufrock.

The social environment in which Prufrock is placed is equally inane, stifling and self-satisfied. Prufrock goes to the room of the lady and feels tempted to say something of love but he cannot. The banal refinement of city life confuses him :

"In the room women come and go

Talking of Michelangelo."

This is a shorthand indication of art-chatter at tea-parties. He sees the women with arms "braceleted and white and bare", arms "that lie along a table, or wrap about a shawl". "He cannot penetrate beyond" the cups, the marmalade, the tea" and is undecided and vaguely troubled,

"Do I dare

Disturb the Universe?

In a minute there is time

For decisions and revisions which a minute will reverse".

Prufrock is, at bottom, an unromantic and unprincely Hamlet :

"No; I am not Prince Hamlet, nor was meant to be;

Am an attendant lord....."

He has not "the strength to force the moment to its crisis". He can only "measure out life with Coffee spoons" and wait till he grows old and "wear the bottom of his trousers rolled". He is, therefore, the prisoner of a divided self in the tortures of neurotic conflict. He is rapt in a monotonous routine pondering his "overwhelming question" and experiences the terror of nothing to think about. The torturous streets and the fog-cat are the symbols of his terror of social and sexual failure. He accepts the hopelessness of the struggle and suggests the primitive craving :

"I should have been a pair of ragged claws

Scuttling across the floors of silent seas".

He again reiterates the desire to escape to "the Chambers of the Sea".

".....riding seaward on the waves

Combing the white hair of the waves blown back,

When the wind blows the water white and black."

Prufrock is 'drowned' and hears the mermaid sing. Water symbol here is more or less only a distant place of escape and safety.

Prufrock typifies all the characters in the first volume of poems.

Portrait of a Lady is the second important poem. It is essentially, as Edmund Wilson remarks, "a poem of that New England" refined beyond the point of civilization". The hero communicates the same "slight sensation of being ill at ease". He meets her lady in her room "among the smoke and fog of a December afternoon". Her dampening efforts at flattery

and flirtation and her slightly stale and faded gush about Chopin bore the hero stiff. She refers to her memories of Paris :

"Yet with these April sunsets, that somehow recall
My buried life and Paris in Spring".

The hero seems to have a mind to propose to her but his conversation with her slips "among velleities and carefully caught regrets". He has moments of vanishing self-possession :

"My self-possession flares up for a second".

He tries, however, to maintain an amiable futility.

"I shall sit here, serving tea to friends,
And I must borrow every changing shape
To find expression.....dance, dance,
Like a dancing bear,
Cry like a parrot, chatter like an ape".

He is always debating things with his conscience. His incurable solicitude makes him wonder—"Are these ideas right or wrong?" But this world of hypocrisy and dissimulation is too much for him. He is seized with an impulse to flee :

"I take my hat : how can I make a cowardly amends
For what she has said to me ?"

And again he adds :

"My self-possession gutters ; we are really in the dark".

But like Prufrock he is incapable of vigorous action. He leaves everything to fate. There is the paralysis of the will in a social vacuum. In the last two lines he gives the first hint of death-in-life that is to occupy so much of Eliot's later poetry :

"Now that we talk of dying—
And should I have the right to smile?"

The whole picture of a society concerned with trivial refinement, second-hand experience and spiritual inaction, is painted by a series of images. An appropriate scene is built. The December afternoon is grey and smoky, evening is yellow and rose. The music in the drawing room dies 'with a dying fall'. The voice of the lady "returns like the insistent out-of-tune of a broken violin on an August Afternoon." The smile of the hero "falls heavily among the brick-a-bric". All these details of the scene exist as a set of symbols of the boredom of the life of the human characters

as analysed before. Phrase repetitions also convey the sense of boredom. 'Smile', is a word repeated several times—

"I smile, of course,
And go on drinking tea".

Again the lady expresses her sense of boredom in conversational rhythms :

"How, how rare and strange it is, to find
In a life composed so much, so much of odds and ends, ...
To find a friend who has these qualities"

The next poem, *Preludes*, is a prelude to the squalid urban life in the course of twenty-four hours. While describing this dull monotonous city life, he abandons the narrative method and abstract logical sequence. He adopts the symbolic technique. The sequence of images coincides and concentrates into one intense impression.

The scene is symbolic of the sordid city life. The winter evening looks like "the burnt-out ends of smoky days". The dullness of it is conveyed by the "smell of steak in passage ways", the gusty shower blowing "the grimy scraps of withered leaves" and "the broken blinds and chimney-pots" beaten by showers. Events are meaningless. They are "masquerades that time resumes". Morning breaks with "faint stale smells of beer". It comes to consciousness with

"The conscience of a blackened street
Impatient to assume the World".

In such a world there is only a false show of activity. The muddy feet of working men scuffle towards "early coffee stands", the only activity noticeable in a thousand furnished rooms is that hands "are raising dingy shades". At night men in bed are haunted by

"The thousand sordid images,
Of which your soul was constituted".

Rhapsody on a Windy Night is a poem which concerns a windy night on a street "held in a lunar synthesis" and the speaker is returning to his lodgings. The lunar spell dissolves the usual order of the memory.

"Midnight shakes the memory
As a madman shakes a dead geranium".

The distortions of the 'lunar synthesis' are symbolical of the sordid life of a great metropolis. The squalor of the modern city is suggested by—

" the cat which flattens itself in the gutter,
Slips out its tongue
And devours a morsel of rancid butter".

A woman is seen with her dress "torn and stained with sand".

"And you see the corner of her eye
Twists like a crooked pin".

The speaker remembers many things that are apparently disconnected.

"The reminiscence comes
Of sunless dry geraniums
And dust in crevices,
Smells of chestnuts in the streets,
And female smells in shuttered rooms,
And cigarattes in corridors
And cocktail smells in bars".

But these images suggest dry smells. Again his memory summons up the picture of 'a crowd of twisted things', 'a twisted branch upon the beach', 'a broken spring in a factory yard'. All these distortions of "a lunar synthesis" symbolize moral disintegration in a modern city.

"It is a moonlit poem—but a modern moonlit poem, with all that those words connote. It would be unfair to say that those words connote is Hell, but not entirely unfair". (Charles Williams : *Poetry at Present* ; essay on T. S. Eliot, p. 163.) In the end "the last twist of the knife" comes. The speaker realises that the dreary routine of living in such a world is as much as a nightmare. He understands the hopelessness of his struggle against his surroundings.

"The bed is open, the tooth-brush hangs on the wall,
Put your shoes at the door, sleep, prepare for life".

As in *Preludes*, so in *Morning at the Window*, Eliot's disillusioned attitude to life is expressed by a series of rather distorted visions of life. The image is the central theme. The twisted trampled edges of the street, 'the brown waves of fog', 'the twisted faces from the bottom of the street' and an aimless smile of a passerby are symbolical of the banal urban civilisation.

"....the damp souls of housemaids
Sprouting despondently at area gates"

—is an extraordinary metaphor that suggests the dull, meaningless modern city life. In *Instigations* Ezra Pound has noted that "it is a combination of conceptual and perceptual metaphor".

The Boston Evening Transcript, *Aunt Helen* and *Cousin Nancy*, are caricatures of genteel tradition. Miss Helen Slingsby, the maiden aunt, Cousin Harriet with her *Transcript* and sporting Miss Ellicott who rides to hounds and dances "all the modern dances"—are symbols of the uncivilized Boston refined beyond the point of civilization (Matheissen, pp. 104-5).

The modernity of Cousin Nancy is not without its ludicrous touch. She smoked and danced and her aunts knew that it was modern. The

traditional values of Miss Nancy's aunts are embodied in the figures on glazed shelves of Matthew and Waldo, 'Guardians of the faith'.

Aunt Helen achieves significance only with death. The dissimulation practised by her men is exposed by an ironical contrast :

"And the footmen sat upon the dining-table
Holding the second housemaid on his knees—
Who had always been so careful while her mistress lived".

The Boston Evening Transcript contains a satiric hit at old New England Ladies :

"When evening quickenes faintly in the street,
Wakening the appetites of life in some
And to others bringing the *Boston Evening Transcript*".

Mr. Apollinax is another significant poem in the first volume. He is at the opposite extreme from Prufrock as a 'personality pattern'. "He is uninhibited and self-assertive and is a resourceful man. He dominates easily the inane and stifling social environment in which Prufrock is 'drowned'. He is reminiscent of 'Priapus in the shrubbery', the god of fertility.

"His laughter was submarine and profound
Like the old man of the sea's
Hidden under coral islands".

Water symbol is associated with fertility in the personality of Apollinax. The various and contradictory impressions of his laughter are developed in a series of images which involve Proteus, the old man of the sea, who assumed various shapes. Apollinax's talk still retains passion and has great impact on the ultra-refined society of Professor and Mrs. Channing-Cheatah. His dry and passionate talk charms the party but his hosts remain in the memory only as,

"a slice of lemon, and a bitten macaroon".

He is rich in significant associations. He is presented as both shy and crude, 'the shy Fragilion and the gaping Priapus', intellectual and animal. This combination baffles his host and hostess ;

"He is a charming man. But after all what did he mean ?"

La Figilia Che Piange is a beautiful lyric set against a formal background,—a paved stair, a garden urn, a girl standing in the sunlight 'her hair over her arms and her arms full of flowers'. The milieu is Victorian and is different from the drab contemporary world. With a fugitive resentment in her eyes she becomes the symbol of loveliness. She stirs longing and compels our imagination 'many days and many hours'. But she rouses cynical distrust. She is a momentary glimpse of loveliness, 'simple and faithless as a smile and shake of the hand'. The poet stands disillusioned and says :

"I should have lost a gesture and pose".

Many people wrongly supposed that *The Weeping Girl* must have been a real girl with whom the poet had been in love. It is "actually about a statue of weeping girl which the poet missed seeing in a museum in Italy, though it is also a poem about parting. The contrast between the dream kingdom and the reality of human pain seems to underlie the poem". (H. Gardiner).

Conversation Galante is another later poem of 1916. The Speaker is a romantic lover and describes the "sentimental friend the moon" in vagrant moods. But the lady is the eternal enemy of the absolute and confutes the mad poetics of the speaker, which prove to be—

"Music which we seize

To body forth our own vacuity."

The disconnected images became the objective correlative to the romantic fallacy of the speaker.

THE SECOND VOLUME OF 1920

The Second Volume of poems came out in 1920. "Throughout both volumes we are aware of 'the sense of the abyss' (Helen Gardiner). But the 1920 volume marks a significant development in Eliot's attitude. The *Prufrock* volume is concerned with contemporary isolation, disintegration and sterility. But in the 1920 volume a definite parallel is manipulated between the sordid present and the ordered World of myth. The poems in this volume, therefore, suggest 'comparative sterility'. The World of today is set against the ancient world which was the source of vitality and order. So the symbols used imply a parallel and a contrast.

As for example, *Sweeney Erect* may be cited: The poem opens with a wild and beautiful setting for the mythical figures of the forsaken Ariadne and the perjured fleeing Theseus. But it is only an ironic prelude to, what happens in 'Mrs. Turner's Hotel'. Sweeney gets up to shave. His Lady friend has hysterics on the bed. In place of God, Bacchus, descending to comfort a forsaken princess, Doris pads in from her bath with a glass of sal-volatile and a stiff brandy.

The sense of boredom and horror behind the beauty and ugliness, the heroic and sordid, deepens in the 1920 volume. The insights are increasingly moral as well as emotional. The disgust felt becomes more bitter and searching. Symbols used to express Eliot's unique personal feelings become more powerful and complicated. So Frank Wilson remarks: "The theme of the 1920 volume, then, is the second, more intense discovery: the poet has early recognised the boredom of life, had come to understand something of what lay beneath that boredom."

It will be seen that the visions of the street that seem to pierce to the heart of Squalor, as in *Preludes* and *Rhapsody on a Windy Night*, slowly

fade out. In their place we have visions which are loaded with great emotional significance, as in *A Cooking Egg*, *The Hippopotamus*, *Mr. Eliot's Sunday Morning Service*.

Symbols used often acquire a new depth and dimension. The dramatic opposition of the present and the past sometimes goes beyond the simple contrast of the heroic past and the trivial present. The sordidness of the past and the present is often brought together to emphasise the meanness of human activity in whatever age and however pompous, when set against the mystery of Death. For example, the last verses of *Sweeney among Nightingales* give a last twist of the knife. The lovely song of the nightingales and their 'liquid siftings' accompany alike the death of Agamemnon, King of Kings and the sordid plot against Sweeney. It is true that there is a comparative squalor in Sweeney's surroundings. It is also a conspiracy in a low dive. But modern squalor is, as Frank Wilson Writes; is 'one of the marginilia of the poem'. It is, perhaps, an illusion that we should think the death of Agamemnon important and the death of Sweeney sordid. The nightingales make no such distinction. The symbol contains a sinister suggestiveness in the allusion to—

"Branches of wistaria
Circumscribe a golden grin."

Thus the symbols based on the juxtaposition of opposites have a dual purpose. Sometimes they serve as a parallel and a contrast. Sometimes they are an emphatic assertion of boredom lying behind the ugly and the beautiful in all ages.'

Another noteworthy feature in the 1920 volume is the increasing use of allusion and quotation. This system of allusion and quotation comprehends Eliot's symbolism. References to literary tradition form the primary objective correlative to his thought. In *Burbank with a Baedekar*: *Bleistein with a Cigar* the altered values of life are implied in the lines :

"....On the Rialto once
The rats are underneath the piles."

The whole world of the *Merchant of Venice* and its attitude to usury is recalled. The symbol of "the Chicago Semite Viennese" shows that it has become 'saggy'.

By relating the past to contemporary life by the technique of allusion and quotation, Eliot charges his poetry with an added significance and emphasizes, the continuity of the past or 'the historical sense' or 'a perception of not only the pastness of the past but of its presence'. (*Tradition and Individual Talent*: *Selected Essays*. p. 14).

This new type of symbolic writing does away with elaboration, explanation and makes for economy of expression. Generally the Augustans

accepted objective symbolism and made use of the classical gods and goddesses, nymphs and satyres. Thus in Pope's *The Rape of the Lock* it is written :

"When Ajax strives some rock's vast weight to throw,
The line too labours, and the words move slow ;
Not so when swift Camilla scours the plain,
Flies O'er the unbending corn and skims along the main".

This classical mythology provides, however, only incidental symbolism. It plays on the surface and does not go deep. But in Eliot traditional symbol is often used to elucidate meaning and to aid communication. He seeks symbols not only from classical mythology but also from old legends and nature myths. Generally he substitutes tradition for classical mythology as a background for his imagery and symbolism. The symbols from whatever sources they are picked, are brought into touch with the contemporary world. The meanings of these symbols in their modern context, therefore, become clear to us.

The new use of traditional symbolism by Eliot can be clearly understood by comparing it with that by Shelley. Shelley takes Prometheus as the hero of his drama. But the traditional figure of Prometheus is arbitrarily altered to suit Shelley's purpose. His Prometheus does not mean what Aeschylus meant. Reference to Aeschylus has no relevance to the understanding of Shelley's symbolism. The traditional figure of Shelley's drama becomes a centre of unlimited expansion. But Eliot seeks symbols from traditional literature and retains their suggestiveness. At the same time he limits suggestiveness to a clearly defined range. The analysis of the poems of this volume in the following pages will clearly bear out what is stated here in general terms.

Sometimes Eliot has reset the accepted Christian symbols to new context to express obscure states of mind. In *Gerontion* for example, he writes :

"In the juvenescence of the year
Came Christ the tiger,
In depraved May, dogwood and chestnut flowering Judas."

The passage expresses the fear of the emergence of an age of evil. The image of "Christ the Tiger" has the same terrifying feature as the 'rough beast slouching towards Bethlehem' in Yeats *Second Coming*.

Helen Gardner refers to one more particular aspect of his poetry. 'In these early poems, as through Mr. Eliot's poetry, images of taste and smell are remarkably frequent.' Such images are natural to a poet whose subject is something 'beneath both beauty and ugliness'.

Another remarkable feature is the repetition of certain themes and symbols in Eliot's poetry. Fertility myths provide several symbols.

Fertility motive is in *Mr. Apollinax* in 1917 volume, in *Sweeney Erect* and *Sweeney among the Nightingales* in 1920. volume. It is again the basic symbol in *The Waste Land*.

Reference to music is frequent in his poetry. There is the music of the typist's gramophone record in *Portrait of a Lady* in 1917 volume. Death—like music accompanies Burbank's affairs. There is reference to music again in the last stanza of *A Cooking Egg*. Music is a vital element in *The Waste Land*. Maxwell suggests that the increased spread of largely unheard music in modern life accounts for a good deal of the incidental music to Eliot's poems.

The poems in the Second Volume may be studied to show the different uses of symbols. The first poem in this volume is *The Hippopotamus* (1917). It carries an epigraph from Colossians 4.16., relating to the "Luke-warm Church". It is further characterised in Revelation, 3. 14-18: "I am rich....have need of nothing". But hippopotamus, on the contrary, has need of so much. The poem becomes thus symbolical of the more or less innocent materialism of the secular world compared with the hypocritical materialism, of the "True Church".

"The hippo's feeble steps may err
In compassing material ends,
While the True Church need never stir
To gather in its dividends."

The vulgarisation of the Church's task is further exposed. The hippo's day inverts the usual natural order but the church collapses it:

"The hippopotamus's day
Is passed in sleep, at night he hunts;
God works in a mysterious way—
The Church can sleep and feed at once."

Dissatisfaction with the negative attitude of life operative in the established religion is illustrated by the mysterious working of God's way:

"I saw the potanus take wing
Ascending from the damp savannas,
* * * * *
While the True Church remains below,
Wrapt in the old miasmal mist."

The symbol used in the poem manipulates a parallel between the innocent materialism of the secular world and the hypocrisy practised by the established religion.

Mr. Eliot's Sunday Morning Service (1918) contrasts the combined grossness and aridity of the modern clergyman with the pure and fresh religion indicated by the picture of the baptism of Christ by a "painter of"

the Umbrian School". Like *the Hippopotamus* it is also a satire on the decay of religion but a very much more complex one. The basic Christian concept is, "In the beginning was the Word and the Word was with God, and the Word was God" (St. John 1.1). The Italian painter has set this on his ground. Eliot has put together various symbols of degradation and ugliness in ironic contrast. A complicated parallel is drawn between the sterility of worker-bees and that of the "word" of the sectarian theological argument. A Queen bee mating with numerous drones produces a swarm of neuter bees. "The Masters of the subtle schools" are only "controversial, polymath." They are as barren as the worker-bees and produce only the heretical Origin. They do not understand the creative mystery of the Logos. The 'sable presbyters' move up the aisle but they are more interested in clutching the Jew of Malta's 'piaculative pence' than in saving the soul. The black gowns and red, spotty faces and the 'dim souls' of the congregation contrast with 'the nimbus of the Baptized God'. The final degrading 'offence' is in Sweeney 'stirring the water in his bath' with the figure of the Baptized God. In this poem the Christian symbols are reversed to expose the barrenness of the 'controversial antics of the learned theologians'.

Whispers of Immortality of this volume first appeared in 1918. Eliot uses symbols to express a complicated state of mind. In this poem the attitude of Webster and Donne is set against that of the moderns. The poem is divided into two sections—each of four verses. The first section is a sort of contrast or parallelism with the second. Webster's perception of death is symbolized by his seeing "the skull beneath the skin". The bones endure longer than the flesh that covered them—

"....Thought clings round dead limbs
Tightening its lusts and luxuries."

Donne knew

"the anguish of the marrow
The ague of the skeleton".

He thought

"No contact possible to flesh
Allayed the fever of the bone".

Thoughts of Webster and Donne soared much higher than carnal attractions.

The thoughts of the moderns are concerned with the experiences of the sense only—Grishkin's "Russian eye is underlined for emphasis". "Uncorseted, her friendly bust gives promise of pneumatic bliss." "The subtle effluence of Cat" and "a feline smell" are suggestive of the gross material side of carnal attractions. Thought in the moderns is described in sensuous terms.

Possessed by death Webster and Donne saw beyond the flesh possessed by the flesh the moderns take refuge in abstractions to conceive any life beyond the physical

"But our lot crawls between dry ribs
To keep our metaphysics warm."

The challenge of Grishkin or the flesh is the problem common to both parts. The flesh dominates the modern man, so he can only hear whispers of immortality. The juxtaposition of the two attitudes only emphasizes the inferiority of the present to the past.

In *Sweeney Among the Nightingales* (1918) there is a magnificent use of symbols from classical mythology and pagan fertility theme for "the conscious creation of the field of the present out of the past" (The Sacred Wood, p. 46). The poem opens in an atmosphere of foreboding and some impending disaster. The stormy moon is blurred; it 'slides' to its setting towards the shallowest of rivers with the ominous 'drift' of doom about it. The sea, itself the symbol of life, is 'hushed' and 'shrunkened'. In such a dark atmosphere Apeneck Sweeney is seen, an ape-like man. 'The person in the Spanish Cape' tries to sit on his knees, 'slips and pulls the table cloth, overturns a coffee-cup'. 'She yawns and draws a stocking up'. Sweeney 'sprawls at the window sill and gapes'. 'He suspects that Rachel with her 'ravenous paws' and 'the lady in the cape' are plotting against the 'man with heavy eyes'. He becomes conscious and leaves the room: On the window he sees—

"Branches of Wistaria,
Circumscribe a golden grim."

—an eerie light of impending disaster. Such a weird light in Grendel's mother's cavern shone upon her fight with Boewulf. But 'someone indistinct' murders Sweeney when the nightingales are singing.

Such a sinister scene in a low dive is placed against the tragic dignity of Agamemnon's story. The Nightingales—

"Sang within the bloody wood
When Agamemnon cried aloud
And let their liquid siftings fall
To stain the stiff dishonoured shroud."

In the story of Agamemnon AEgistheys, who has betrayed Clytemnestra during Agamemnon's absence, plots with her to kill Agamemnon on his return. This is a heroic struggle for wild passionate love. But in Sweeney the low plot of Rachel and 'the Lady in the Cape' exemplifies the degradation of love to an animal-like mechanical relationship between man and woman. The juxtaposition of the past and the present brings into full relief the debased condition of the contemporary world.

Another complicated symbol is employed to suggest the close connection between the loss of fertility and the idea of infidelity and betrayal. This symbol is inspired by the fertility theme in Frazer's *Golden Bough*.

"Gloomy Orion and the Dog
Are veiled; and hushed the shrunken seas"

Orion, seen at midnight, heralded the vintage season in Egyptian calendar. But Sweeney and his associates lack vitality and order and destroy the natural order. Winter brings them 'hot-house grapes' to be torn by Rachel with 'murderous paw'. The function of Orion is thus negated. This aspect of the distortion of fertility and the natural order reappears in the Dog symbol in the Burial of the Dead in *The Waste Land*. The Dog is obviously the Dog-star, Sirius, which foretold for the Egyptians the coming of the fertilizing floods of the Nile. Sweeney as well as Stetson in *The Waste Land* would not welcome the returned fertility. In the *Golden Bough* Frazer refers to the Egyptian ritual in which the images of Adonis and Approdite were displayed on coaches and beside them were placed ripe fruits of all kinds. A debased version of the ritual is represented by "Oranges, bananas, figs and hot-house grapes" brought from elsewhere. Eliot makes use of the fertility myths as symbols of the arid life of contemporary world. As Maxwell puts it "Impressions of the present are collocated, compared and contracted with a section of the past to form a vital part of his poetry. Symbolic technique is adapted to his purposes."

Modern symbols have wider implications than what strike the eye. It is true that the juxtaposition of the heroic and the sordid conveys the sense of boredom and horror. But as Frank Wilson remarks that the poet's comment upon the comparative squalor of modern convention is one of the *marginia* of the poem. "The central purpose of the poem, then, is to emphasize the meanness of human activity, in whatever age and however pompous, when set against the mystery of death". The last eight lines of the poem are "a last twist of the knife" beyond the contrast of the heroic past and the trivial present. There is an undercurrent of a moving drama in human life. The exquisite song which pours from the nightingales's throat and the 'liquid siftings' which they let fall, accompany alike the death of Agamemnon, King of Kings and the conspiracy in a low dive that finishes Sweeney. Nightingales' song and their casual droppings are both irrelevant to human disasters. The nightingales make no distinction between Agamemnon and Sweeney. It is perhaps an illusion to think that one death is important and another sordid. So Matheissen notes that there is "paradoxical precision in vagueness". Eliot makes as accurate a description of the object as he can and then lets its indefinite associations unfold variously in different readers' minds.

In *Sweeney Erect* (1919) Eliot uses the symbol of classical myth to [show the contrast between the men of antiquity and the twentieth century

men. Sweeney is in Mrs. Turner's hotel near 'a cavernous waste shore'. The scene, as Matheissen remarks, is laid in a bar in South Boston. He mentions Emerson's reference to the jagged cleavage that separates the American City life; it is rich and salty on the common levels but it has a repeated tendency to become arid and bleached at the top. This split is responsible for the modern man's continued failure to establish anything like a balanced social order. The poem is an ironic comment on Emerson's definition:

"The lengthened shadow of a man
Is history," said Emerson"

The poem raises the question: is the "lengthened shadow" that of man or anthropoid ape? The poem illustrates the import of history when seen as—

".....the silhouette
Of Sweeney straddled in the sun."

This idea is brought home by the symbol of Ariadne in classical myth.

"Display me AEolus above
Reviewing the insurgent gales
Which tangle Ariadne's hair
And swell with haste the perjured sails".

The fertility motive in *Apollinax* is repeated with this difference that Ariadne replaces 'Priapus in the shrubbery.' Ariadne is the goddess of Spring and vegetation, the symbol of fertility. A violent contrast is thus suggested. AEolus disturbs 'the unstilled Cyclades' and 'the tangle of Ariadne's hair.' In the poem the wind blows "this withered root of knots of hair" of Sweeney and his bed fellow. The visual image of the sordid present is created in a few lines:

"This withered root of knots of hair
Slitted below and gashed with eyes,
This oval O cropped out with teeth"

The sterile coupling in a brothel in the poem contrasts sharply with the Ariadne fertility myth. "The variation of 'O' and 'L' sounds, the impact of 'gashed' and 'cropped' support most precisely the visual picture" (Maxwell).

In Ariadne myth Ariadne was abandoned by Theseus and love was betrayed. She was reborn and married to Dionysus. Love was also betrayed in Sweeney, but in a different way. But the contrast has wider implications. Love has always been betrayed and fertility denied. Always the hope of rebirth is offered. But rebirth demands sacrifice and suffering, as in *The Waste Land* from the suffering of Philomela came rebirth and

the "inviolable voice". There is no indication that the offer of rebirth is acceptable to the contemporary world. It accepts living death. The epileptic's shriek is interpreted variously. Sweeney calls it 'female temperament'. The ladies of the corridor prudishly call it hysteria. Mrs. Turner is concerned for the reputation of her house. Doris, an appropriate mate for Sweeney, treats it as a physical condition. The only remedies she can think of are sal-volatile and neat brandy. Thus the symbol of the classical myth has wider implications beyond what is apparent on the surface.

In *Burbank with a Baedeker: Bleistein with a Cigar* (1919) Eliot uses the symbolic technique of free association of ideas by the device of quotation and allusion. An American tourist is superseded in his affair with Princess Volupine by a vulgar Austrian Jew. He is forced to meditate on the clipped wings and pared claws of the lion, the symbol of the old arrogant Venice and the decadent contemporary world.

".....Wo clipped the lion's wings
And flea'd his rump and pared his claws?
Thought Burbank, meditating on
Time's ruins, and the seven laws."

The culture and aristocracy of a by-gone Venice is gone. The modern inheritors of the old Venetian culture and tradition are Burbank zealous with a Baedeker and Bleistein indifferent with a cigar. In the contest for Princess Volupine, it is Bleistein and Sir Ferdinand Klein who conquer.

".....On the Rialto once
The rats are underneath the piles.
The jew is underneath the lot
Money in furs....."

"The sterility, ugliness and decadence of 'contemporaneity' stands out by selecting, combining and contrasting details in a pattern of interweaving oppositions" (E. Drew.).

An aura of association is created by an oblique reference to a well-known passage from Shakespeare's *Antony and Cleopatra*:

".....Her shuttered barge
Burned on the water all the day".

This reference summons associations to form the necessary background to the contrasted sordid affairs of Volupine and her friends. These two impressions are further linked in the fifth verse. Bleistein looks uncomprehendingly:

"At a perspective of Canaletto
The smoky candle end of time."

The flame of glory of an earlier Venice has now become "the smoky candle

end of time." This placing together of opposites—the recalled magnificence of the past and the banal present—produces a unified sensibility. The loss of the long tradition of culture is part of 'time's ruins'.

The name of Princess Volupine suggests that she is foxy and sensual. The decayed aristocrat has become adventures. She extends no patronage to the arts but she extends her meagre, blue-nailed, phthisic hand' to entertain Sir Ferdinand Klein, the symbol of the new commercial order.

Burbank, the embodiment of creative arts and acts, is rejected by Princess Volupine.

"They were together, and he fell"

This modern seduction is suggested obliquely by the allusion to *The Phoenix and the Turtle* :

"Defunctive music under the sea,
Passed seaward with the passing bell slowly."

The importence of the artist in the Venice of to-day comes home with reference to a scene in *Antony and Cleopatra* before the battle of Actium : The soldiers hear strange unearthly music. One of them declares :

"Tis the god Hercules whom Antony lov'd
Now leaves him,

Eliot quotes these lines almost in the same words :

".....the God Hercules
Had left him, that had loved him well."

The altered values in life are again implied in the lines :

".....On the Rialto once
The rats are underneath the piles".

The whole world of *The Merchant of Venice* and its attitude to usury has become 'saggy' by the new commercial order symbolized by Bleistein and Sir Ferdinand Klein,—the composite "Chicago Semite Viennese."

Thus the poem illustrates clearly the symbolic technique of quotation and allusion, free association of ideas in modern poetry. The visual picture of contemporary anarchy and futility is borne home upon the reader's attention obliquely but concisely.

A Cooking Egg (1919) is symbolical of the remembered beauty of the past and the actual dreary ugliness of contemporary existence. The very title of the poem implies the stale and unsavoury present condition of the age. As Matheissen remarks that *A Cooking Egg* requires for its comprehension the occult knowledge that an egg which is no longer fresh to be eaten by itself, but must be used in Cooking. This is a hint that the present is uniformly stale and unsavoury but it contains also a continuous reminder of times when it was not so. The childhood memories of the hero evoke expectations in him. He remembers Pilpit, his old fashioned

prim and proper nurse. She 'sate upright' and knitted. There was a touch of middle age romance in the picture, 'an invitation to the dance' supported by Daguerrotypes and silhouettes. *Views of Oxford Colleges* lay on the table. He reflects on what he will not want in Heaven,—honour, capital and society.

"I shall not want Capital in Heaven
For I shall meet Sir Alfred Mond.
We two shall lie together lapt
In a five per cent, Exchequer Bond."

But the ironic contrast inherent in the reverie intensifies his regret for wrecked illusions :

"But where is the penny world I bought
To eat with Pilpit behind the screen ?
The red-eyed scavengers are creeping,
From Kentish Town and Golder's Green ;"

He bewails the unfulfilment of his hopes in the present-day world.

"Where are the eagles and trumpets ?
Buried beneath some snow-deep Alps."

The 'red-eyed' scavengers' reach their destiny. They droop over their crumpets, weeping for their lost trumpets in a hundred tea-rooms of Aerated Brandy Company. This is the appropriate destiny of a cooking egg in the decayed society of to-day.

Gerontion (1920) is the most significant poem that closes the 1920 volume. It is a grand example of the new symbolic technique in contemporary poetry. It has, as Dr. Leavir's insists, "neither narrative non-logical continuity, and the only theatre in which the characters come together or could, is the mind of the old man." The whole nature of contemporary barrenness is examined in the course of the old man's reverie.

Gerontion means a little old man. He is, as Elizabeth Drew remarks, the shadowy symbol and spokesman of the sensitive intellectual in the world. *Gerontion* is the diminutive of *Gerontins* and implies diminution of life in him.

"I have lost my sight, smell, hearing, taste and touch." He has become "a dull head among windy spaces."

The civilization in which he exists is in general disintegration. He lives in a tenanted house, owned by a wealthy jew ;

"And the jew squats on the window-sill, the owner,
Spawned in some estaminet of Antwerp,
Blistered in Brussels, patched and peeled in London."

Various images charged with emotional significance are fused together. "Spawned" in its associations with the breeding of the lower animals, suggests repulsive promiscuous sexuality. "Blistered," "patched" and "peeled" along with "estaminet" imply the diseased debasement of brothels.

His house is a decayed one. The inhabitants are equally decayed. The woman 'sneezes' at evening. The gutter is 'peevish' and the goat, the archetype of potency; 'coughs at night in the field overhead'. Gerontion himself is infirm and 'stiffens in a rented house.' The background of the house is "rocks, moss, stonecrop, iron, merds." The whole situation is a waste land, a drab, impotent vista of inactivity.

His whole vision is 'thoughts of a dry brain in a dry season.' A boy reads to him a history of the past. As he listens, his thoughts flow into an imaginative 'inquisition' of his own situation. But he reaches no conclusion. He finds himself in a world of doubt and uncertainty. He is unsure of his spiritual bearings. His inert, helpless old age is the result of a passive comfort—seeking indolence. He waits for 'rain'. But he is passive.

"I was neither at the hot gates
Nor fought in the warm rain."

He has not fought for any values he believes in. He is impeded in his action by 'salt marsh' and preyed upon by the corrupting flies. The infertility of Gerontion is not the mere result of sexual corruption, though there is plenty of it in the contemporary world. "The real reason", as Wolf Mankowitz says, "is to be found in the contemporary repudiation of belief, and so far as this poem is concerned, of Christian belief. For although there may be a mechanical participation in the rites of Christianity or passive intellectual acceptance of its dogmas, there is no 'passional participation'. Superstitious fear has supplanted innocent belief."

At this stage many images crowd together and thicken to obscure condensed intensity of suggestion. The demand of the Pharisees to Christ was "we would see a sign." The sign was given but the modern world has taken the revelation with doubt; "signs are taken for wonders". Continual questioning makes for a darkness which 'swaddles' the spiritual meaning of the revelation:

"The Word within a word, unable to speak a word,
Swaddled with darkness."

There is only technical acceptance of Christ in contemporary society. Men participate mechanically in the Sacrament.

"To be eaten, to be divided, to be drunk
Among whispers....."

This is only practising deception. Eliot deliberately uses images to lend concreteness to evasion by four figures who are cosmopolitan, rootless, sapless, and cut off entirely from the life blood of a living tradition. Mr. Silvero carassed Limoges enamels and walked all night in the next room. He is a connoisseur at an ancient shrine, finds no peace of mind and is incapable of sleep. Hakagawa is a displaced oriental. He makes overtures to a foreign culture among the Titans and is unaware of the tradition that inspired the art. To Madame de Tornquist faith has slithered into spiritualistic seances. She goes through her ritual with the candles in a spiritual dark room. Fraulein Von Kulp is torn with indecision. She repents turning away from the door. All these terrorized cosmopolitans for want of a real belief are images of complete futility :

"Vacant shuttles
Weave the wind....."

Gerontion has himself rationalized even his ghosts away :

"I have no ghosts,
An old man in a draughty house
Under a windy knob."

Gerontion becomes painfully conscious of "the horror of a life without faith, its disillusioned weariness of knowledge, its agonised slow drying up of the springs of emotion." (Matheissen). The 'vacant shuttles weaving the wind' are a symbol of conspiracy against the essential belief. Either through 'inquisition' or the acceptance of substitutes men in contemporary society deny "Christ the tiger."

Like Yeats in *The Second Coming*, Eliot uses the Christian symbol of the rebirth of Jesus Christ to express the fear of life, the birth of a new kind of paganism, the emergency of evil. "That fear", says Prof. Pinto, "is certainly a characteristic of the modern world, particularly of the world as it was in the years immediately following the Treaty of Versailles....."

"In the juvenescence of the year
Came Christ the tiger
In depraved May, dogwood and chestnut, flowering judas"

Prof. Pinto's explanation of this symbol is a satisfactory one. "The connection between religion and erotic experience and between creative activity and decay.....are admirably suggested by the image of Christ as a tiger coming into the world in the spring of a new age which is also the "depraved" corruption of an old one."

The only alternative to acceptance of passionable belief in the essential truth of Christianity is destruction. The process of destruction has already begun :

"The tiger springs in the new year. . Us he devours."

Gerontion turns to history for relief and guidance. But "History has many cunning passages, contrived corridors and issues."

It is a labyrinth where Ariadne's thread is missed. Truth is perverted by 'unnatural vices' and 'impudent crimes'. Gerontion's inquisition has proved profitless. It has only 'multiplied variety in a wilderness of mirrors'. Within himself Gerontion feels that he is far removed from the true Christian faith.

"I that was near your heart was removed therefrom
To lose beauty in terror, terror in inquisition."

He has, however, resorted to every device to "protract the profit of their chilled delirium". But he feels that the inevitable must follow. This is expressed by a symbol—

".....What will the spider do,
Suspend its operations, will the weevil Delay?

This slow process of destruction expands into a violent image of destruction. The vision of the rootless society is blasted;

"Be Bailhache, Fresca, Mrs. Cammel, whirled
Beyond the circuit of the shuddering Bear
In fractured atoms."

The 'white feather' of the gull flying against the wind is claimed by the Gulf. The honesty of his confession redeems Gerontion from utter hopelessness, for without such honesty no faith will be possible. So the old man wishes to be "driven by the Trades to a sleepy corner."

Gerontion is, a consummate example of using symbols to express unique complex ideas. In the word of Matheissen it may be said that, it is "the best example of" a set of objects which enables Eliot to thread together the range of associations to produce a kind of hard precision."

THE SIMPLE BRAHMIN

(*Hitopadeca**, Book IV, Fable 10, Translated from the Sanskrit by
A. L. Herman)

In the great Gautama forest there lived a Brahmin by the name of "Accomplished Sacrifice". One day Accomplished went off through the forest to a nearby village where he traded what was necessary in order to obtain a goat for a sacrifice. Having made the trade, he hoisted the animal on to his broad brahmanic shoulders and trudged homewards.

As he walked along the road with his burden, he was observed by three mischievous and cunning swindlers. These rascals said to one another, "Wouldn't it be a wonderful thing indeed if we could snatch the goat away from this fellow, and have some fresh meat to eat? That would be a trick worth gloating over for years." And thus they plotted and cackled and waited for their chance to steal by stealth the Brahmin's sacrificial goat.

As Accomplished trotted down the lonely road, he met one of the rogues sitting under a tree. The fellow shouted to him, "Hey there, Brahmin! What on earth are you carrying a dog¹ on your shoulders for?" Now Accomplished was greatly astonished and he protested to the man, "Ah, but you are wrong, my dear sir, this is a goat for a sacrifice. Not a dog." And with that he continued on his way.

After a short distance he met the second scoundrel standing near the lonely road. And this man, too, shouted to him, his voice trailing laughter, "Hey Brahmin! What are you dragging a dog around for?" Now hearing this question a second time, Accomplished Sacrifice took the goat off his shoulders and put the beast on the ground. There he examined it minutely up and down, back and forth. And then, filled with all sorts of new doubts, he hoisted the animal onto his back and started off once again down the road.

It was then, after he had gone some distance, that he met the third rogue who hailed him and put the same question to him as the other two before him: "Hey, my Brahmin friend! What is the reason for hauling a dog around on your shoulders? Are you

*Sanskrit Text from Lanman, *op. cit.*, p. 43.

¹ To a Brahmin, the dog is a particularly unclean, hence tabooed animal.

feeling all right?" Hearing this, the Brahmin in terror thought, "There, that proves it! I've been carrying a dog home with me and not a goat." And with a cry he dropped the goat, ran off to bathe himself, and then returned home empty-handed.

The three rogues, meanwhile, carried off the bewildered beast, cooked and ate it midst much laughter and merriment. Thus I say,

"Any man can get your goat,
if he can get you to
see things from his
point of view.
Thus did three conniving rogues fool
a simple Brahmin."

INTERNATIONAL MANAGEMENT OF TOMORROW : A NEW FRONTIER OF ADMINISTRATIVE THOUGHT

NARENDRA K. SETHI, PH.D.

INTRODUCTION

Management is the image of the changing socio-economic political, and cultural patterns of the world. It represents the *totality* of human behavior inasmuch as it voices the industrial development of the world as well as the welfare of the people resulting from such growth. Therefore, it is the proverbial mirror of the society, for it is through the varying concepts of management thought and practice that one can observe the changing dimensions of modern society, in all its glory and weakness, in all its success and failure, and in its true character and attitude.

It is in this all-embracing character of management that we see its future directions in the years ahead. From Scientific Management to Management Science was but a short span to cover when compared with what it has to reach for in the coming years. It has now to cover a much larger bridge over more turbulent waters : the bridge of cross-cultural relationships, similarities, and differences, ranging over a multitude of nations, in varying degrees of economic development and cultural progress. From a national idea of organization, we have now to move towards an international concept of managerial administration. We are not speaking of traditional internationalism here, but of a newly emerging concept thereof : a cross-cultural addendum of nations, divided not only in geographical distance, but also in their time-realization, and industrial transition.

NEW AREAS OF INTERNATIONALISM

It is the thesis of this paper that the new frontiers which management will face in the years to come are the rapidly changing themes in the body of international administrative practice. Some of the key areas where one will observe the distinction between the traditional and the emergent views on the subject are as follows :

1. The new thinking will evolve around the determination of those concepts of American management which can be

transferred with equal applicability and effectiveness in other countries.

2. A new discipline of *Comparative Management* will focus attention on the determination of those criteria of comparative analysis which can properly evaluate the similarity and/or variance in the management practices of the different countries.
 3. Attention will focus around the element of "time-overlapping", which characterizes the fact that several countries can operate their industrial mechanism in different "time-zones" simultaneously.
 4. Greater attention will be put on the relationship between indigenous and "foreign-based" companies operating in a developing nation.
 5. The concept of Economic Development will undergo a modification in terms of being re-interpreted as a dynamic system : one capable of assuming varying degrees of progress and/or retardation, rather than a uniform system which it has been traditionally represented to be.
 6. Finally, a new emphasis will be put on the task of developing optimum management system for each culturally homogeneous *territory* (as distinguished from the traditional idea of nation) within the framework of new internationalism.
- These are the major frontiers of management practice in the years to come. They require planning from the outset, even before their overt symptoms have appeared on the surface of conventional administrative wisdom.

IDEA OF TRANSFERENCE

The Future trends in management practice and accomplishment will make it quite obvious that the totality of American management know-how cannot be transferred to other management systems. The universality of management principles needs to be re-examined in the light of the observation that differing management systems have different action-centers and varying philosophies. They sometimes comprise of sharply variant values and aspirational levels. Therefore, rather than attempt a total transfer of American management, will it not be more advisable and also more effective to isolate those managerial concepts which might be acceptable in a foreign land ?

Management practitioners must start to think in terms of developing a suitable criteria for the determination of acceptable management principles (and concepts) in other countries.

One way to develop a model of transference will be to examine the *degree* of socio-economic and cultural awareness in the country, relate the same to its present and projected industrial growth, equate it with the available administrative personnel in the land (and also with those foreign experts whose services can be made available on a short-term basis), and then transfer only those principles (beliefs, norms, and values) of American Managerial know-how, which generally fit in the above presented framework.

IDEA OF COMPARATIVE MANAGEMENT

Allied with the idea of transferable managerial values in foreign countries is the methodology of comparison between two management systems. Managers must pay a great deal of attention towards determining the actual *base of comparison* while comparing two management ideologies. When we compare management in India or in France with that in the United States, what is it that we are actually trying to compare and what is the yardstick in this comparative analysis? Will it be a comparison of efficiency? Then the comparison is one of management-*objectives*. Will it be a comparison of administrative brilliance? Then the comparison is one of management-*leadership*. Or will it be a comparison of the enterprise functions and their growth? This comparison process will indeed generate a lot of scholarly attention and controversy in the coming years.

It will be seen that in all comparative processes, the subjective element of the comparator plays a leading role. Therefore, all purposeful management comparison will be in relation to the management-system of the person performing this comparison. Rather than use only mathematical and statistical indices as comparison bases, it is suggested that qualitative and culturally-oriented variables should be developed with a view towards clearer and sharper comparative analysis.

IDEA OF TIME-OVERLAP

Managers of today are now beginning to be aware of the element of "time-overlap" in understanding the workings of international management. Many developing countries combine the traditional

love of older business values with the innovistic admiration for the newer technological processes and scientific techniques. Thus they perform in a variety of time-zones concurrently. Their production efforts are directed towards modern techniques ; and their operational philosophy and organizational structures are motivated by tradition-ridden beliefs. Therefore, no international management practice can function properly unless it has taken full note of this overlapping time consciousness in the countries with developing economies.

Another interesting idea in this context which will generate attention is the question of "time-integration" at different *levels* of managerial organization in these developing countries. In the same organization the top, middle, and the junior levels of management operate in different time-zones simultaneously, as regards their response to the same (identical) managerial problem. This practice of different time-consciousness at different levels of administrative hierarchy will raise several new problems and challenges in the years to come, and will require an enlightened understanding by the emerging body of international management people.

IDEA OF DUALITY

In the international business scene, both the local companies as well as the foreign-based (or controlled) companies will play a significant role in shaping the host country's industrial progress. But till now, much attention has not been paid to the relative functions of these two different corporate units ; their relationship with one another and with the national government ; the areas of competition between them once the rate of economic development has accelerated ; and the cultural problems which can (and will) arise for the employees of these two components of the country's industrial life. In the coming years, this duality of corporate structures will feature more and more in the practice and process of management.

It should also be noted that the duality of corporate structure will also manifest itself in an identical duality of business objectives. The indigenous company will function at the level of the country's *own* productivity and human resources ; while the foreign based (or controlled) enterprise can take the advantage of obtaining the "best of both worlds" in shaping its managerial programmes. The salary structure, status symbology, human relations conception, and market orientation of the former will also differ substantially

from those of the latter. This dichotomy is capable of generating an enormous socio-political controversy, which the industrial administrators of both lands and governments will have to consider carefully.

IDEA OF DYNAMIC ECONOMIC DEVELOPMENT

Conventional wisdom has always characterized economic development as a static process which continues on its course with a pre-determined (or even pre-determinable) rate, affecting the material welfare of the people residing in the country. It is proposed that in the coming years, administrative management will become increasingly conscious of economic development *not* as a mere passive and uniform statistical index, but as a heterogeneous and dynamic indicator of a multitude of things, capable of moving forwards, backwards, and sideways at the same time, and also capable of influencing *every* aspect of mankind, not just their materialistic welfare alone.

The idea of "development" in the future managerial conception will represent the *totality* of progress. No human activity is beyond the scope of managerial action, and hence the idea of development (may it be in recreation or in retirement, in culture or in cuisine, in science or in semantics) is central to the managerial vision of tomorrow.

IDEA OF OPTIMUM TERRITORY MANAGEMENT

Traditionally, it is believed that geographical boundaries are logical limiting areas for individual studies of management systems in international perspective. Future management students will soon realize that geographical boundaries are not very meaningful as far as conceptual framework of international management is concerned. Homogeneity of cultural values rather than geographical frontiers should be the guide-lines for such demarcations. There is also a possibility that even in the same country, there may not be one management system, but two or more, depending upon the identity of cultural sub-systems within the nation itself. In such an event of plurality, a single national management system of the country will serve no meaningful purpose in a comparative analysis.

To apply human effort for the most productive use, and to consolidate all the available resources for the optimum welfare of the mankind, it will be extremely important for the administrators of tomorrow to develop a cross-national system of management (between

such nations which might be culturally homogeneous) and then integrate the managerial energy of each comprising country in such an administrative system. In this way, it will be possible to develop a highly effective management "United Nations". The only exception will be that while the political "United Nations" is an assembly of differing and warring nations, the administrative "United Nations" will be an assembly of cooperating nations, with identical cultural beliefs and motivating levels working jointly for a common purpose.

The task of finding such homogeneous territories and nations which might be culturally identical, not only at a superficial level of overt behavior, but at the level of action and thought combined, will be a major frontier before the future managers, and will require extensive research by all participating countries.

CONCLUSION

A major frontier of management today comprises the new area of internationalism which is just opening to its fullest implications and potential, both as a source of optimum human welfare and a concept of cross-cultural integration. The traditional thinking in the area has so far been characterized by a tendency to relate it to a variety of foreign countries only. The new wisdom will develop more challenging areas of socio-economic and cultural synthesis—extending the frontiers of foreign lands into unifying consciousness of homogeneous cross-national territories.

We have outlined a few major hypotheses in the paper which constitute significant frontiers of modern administrative management. Fortunately, some intellectual quest has already started in the direction of some of the pointers mentioned above but still most of these are in exploratory phases which further sharpen the frontier-rationale of these propositions.

ROLE OF SANSKRIT SOUNDS AS FOUND IN PERSIAN

SRI RABINDRAKUMAR SIDDHANTASHASTREE

In some of my previous articles I have already said that, according to my consideration, Persian originated from Sanskrit. There are innumerable words in Persian, some of which are quite unchanged, and the others partially changed from the original Sanskrit words. Unfortunately, there is a group of philologists who hold the wrong view that Sanskrit originated from Persian. Sanskrit having its hoariest antiquity, should be reasonably accepted as older than Persian ; and as such, it is quite reasonable for the latter to have its origin in Sanskrit and not the *vice versa*.

The fact that Sanskrit did not spring from Persian, and that the latter sprang up from Sanskrit may also be known from several Persian words, some of which were created with the first consonant sound, some with the last consonant sound, and others having two different forms—one with the first consonant and another with the last consonant sound of the original Sanskrit words.

The Persian words *kus*, *tīgh*, *bahā*, *māh*, *nāh*, *lum* and *śir* have been formed with the first consonant sounds of the Sanskrit words *karna* (ear), *tikṣṇadhāra* (sword), *basna* (price), *māsa* (month), *rathyā* (road), *lobha* (greed), and *śloka* (verse) respectively. Similarly, the Persian words *ran*, *śar*, *mas*, *bāng* and *baizā* are formed with the last consonant sounds of the original Sanskrit words *uru* (thigh), *keśa* (hair), *tāmra* (copper), *raba* (roar) and *dimba* (egg) respectively.

From a single Sanskrit word two or more different Persian words were also formed, some illustrations of which are given below :

Sanskrit	Persian
uru (thigh)	... ustak, ran
dasyu (thief, enemy)	... duzd, sarik
nadī (river)	... nahar, dariyā
pada (foot)	... pā, (pi, pāy), dam
pūrvva (former, east)	... pis, avvah
mānuṣa (man)	... mard, nās
śiras (head)	... śar, ras
svarga (heaven)	... sama, gardun
harmya (mansion)	... hārem, manjil

Three different Persian words were also created from a single Sanskrit word—one with the first sound, another with the last consonant sound and the third with almost all the consonant sounds of the original Sanskrit word. For example :

Sanskrit	Persian
pāpin (sinner)	fāsik, kāfir, bidin
mukha (mouth)	... masbia, khur (or khaur), madkhal

If Persian would not have its origin in Sanskrit, then the formation of the aforesaid words in Persian could not take place in the above way. Other details on the subject have already been discussed by me in my article "Is Indo-European Language a Reality?", published in the Mother (May, 1966). There is not even a single instance which can establish the origination of Sanskrit words from their Persian counterparts.

These and other evidences undoubtedly prove that Persian originated from Sanskrit and not the *vice versa*. As regards the common sounds in both the languages, I have already shown them in a different article. In the present article, I shall simply deal with the rules of changes, that the original Sanskrit sounds underwent in Persian.

a (अ)

(1) When the 'a' sound of Sanskrit occurs in a word after a consonant it changes into 'ā' in Persian. For example :

Sanskrit	Persian
andbakāra (dark ; darkness)	... tārik ¹
iha (here)	... injā
kaṇṭaka (thorn)	... khār ; khār-bun ²
garbha (interior)	... gār
gṛham (home)	... hārem
gṛhaḥ (house)	... hāyāt
nakha (nail)	... nākhun
taru (tree)	... dār
dadāti (he gives)	... dādani
paṇa (price)	... nāzuk ³ (fine)
patra (leaf)	... parvānah
pada (foot)	... pā ; pāy
varṣaṇa (rain)	... bārīdan (to rain)

¹ The first portion of the original (Sanskrit) word drops, and the 'dh' sound changes into 't'.

² The original 'k' sound is aspirated (changed into 'kh').

³ The Meaning is slightly changed. Fine things can fetch higher prices in the market. Probably for this reason the word in other languages was used in the sense of fine or 'not coarse'.

varṣā (rainy season)	... bāriṣ -(or bāriṣh) (rain)
mataya (fish)	... māhī
mukha (mouth)	... kām
rathyā (road)	... rāh
śiras (head)	... rās
sūrya (the sun)	... suā (or shuā)
sraṣṭā (creator)	... sāni
svarṇa (vedic hymn)	... sonā ⁴ (hymn)
halā (hallow)	... hālah
haṃsa (gander)	... gāz ; kāz

(2) When the original 'a' sound is followed by an *uṣma* (s, ś, ṣ, or h) or, *antahstha* (y; r, l or v) sound, it is often changed into 'i'.

For example :

Sanskrit	Persian
asau (he)	... iṣān [or iṣhān] (they)
Grasati (he swallows)	... giyah (grass)
paraśu (axe)	... tiṣah [or tiṣah]
palāyita (fugitive)	... firār
pavana (wind)	... pichandin
paśya (see)	... bibin ⁵
prastara (stone)	... piṣṭah [or piṣṭah]
vahiḥ (or bahir)	... birun (outside)
śapharī (a kind of small fish)	... kisif (fish)
śāla (to go)	... šifa [or shifa]

There are some exceptions to this rule, examples of which may be found in words like *bāriṣ* for Sanskrit *varṣā* (or *barṣā*), and *bāridan* for Sanskrit *varṣana* (or *barṣana*).

(3) When the original 'a' was preceded by an *antahstha* sound, it changed into 'i' in Persian. For example : Sanskrit word *aiśvarya* (wealth) was changed into *cīz* (thing) in Persian, and Sanskrit *vana* or *bana* (forest) into *biṣah* [or *bishah*].

Sometimes this change occurs in other conditions as well, examples of which are found in *tīrah* (dark) for Sanskrit *andhakāra* and in *dīdan* for Sanskrit *darśana* (visit).

Exceptions to this rule are also found in the Persian words like *bāriṣ* and *bāridan* for Sanskrit *varṣā* and *varṣana* respectively.

⁴ Generally the Sanskrit term *hiranya*, which also means 'gold' is used in the sense of 'Vedic texts'. The term *svarna* being an equivalent of the above word, may also be used in the same sense.

⁵ The Sanskrit 'p' has been voiced in Persian.

(4) When there was an augment (*āgama*) in the Persian word, the 'a' of Sanskrit changed into 'u'. For example :

Sanskrit	Persian
aja (goat)	... buz ('b' is an augment)
karna (ear)	... kuṣ ; guṣ (ṣ is an augment)
garjana (roar)	... gurriṣ
garba (pride)	... gurur
dasyu (thief)	... duzd
pakva (ripe)	... pukhtah
pañka (mud)	... guṣṭah (bank)
vahu (many)	... buṣ (mob)
vṛhat (big)	... buzurg
Saṅgita (song)	... surud
mahān (great)	... muazzam
śabda (word)	... sukhun

(5) When the first portion of the original word is dropped, or the original 'a' is followed by a conjunct consonant, the occasional change is from a to ū. For example :

Sanskrit	Persian
adhaḥ (down)	... dūman (also dāman)
krabya (flesh)	... gūṣṭ
gambhīra (grave)	... gūr

This change occurs at other places as well, examples of which are found in Persian *majnūn* (mad) for Sanskrit *matta*, and in Persian *sūrat* (figure) for Sanskrit *śarīra*.

(6) When the first portion of the original word was dropped, the Sanskrit 'a' on certain occasions was changed into 'ai' in Persian. For example :

Sanskrit	Persian
aiśvarya (wealth)	... ṣai [or shai]
dimba (egg)	... baizah
nayana (eye)	... ain

(7) Sometimes an 'u' sound appeared in Persian after the original 'a' turning the sound into 'au'. For example :

Sanskrit	Persian
garta (hole)	... gaud
sundarī (pretty woman)	... taurī (pretty)

(8) Sometimes the original 'a' sound was dropped in Persian. For example :

Sanskrit	Persian
dugdha (milk)	... dug ; dugh
tikṣṇa (sharp)	... tiz
nikhila (all)	... kull
miśrita (mixed)	... makhlūt
śuṣka (dry)	... sukht (fuel)
śveta (white)	... sopīd ; sofīd

ā (आ)

(1) The original 'ā' sound of Sanskrit, as a general rule, was shortened in Persian :

Sanskrit	Persian
āśā (hope)	... chaṣm [or chasham]
tr̥ṣṇā (thirst)	... tiṣnagi [or tiṣhnagi]
dā (to give)	... [kar]dan (to do)
dvāra (door)	... darb
nāḍī (pulse)	... nabz
nāsā (nose)	... [akh]nas
bhāgya (luck)	... bakht
mānuṣa (man)	... mard
rāsa (dance)	... raks (national dance)
sandhāna (search)	... sudan

(2) When the 'ā' sound took place at the beginning of an original word, and no consonant sound arrived before it ; the 'ā' was changed into 'i', as in the Persian word *istirā* [hat] (to sit) for Sanskrit *āste* (he sits).

But when any consonant arrived before the 'ā' sound in Persian the original 'ā' was shortened, as in the Persian word *chaṣm* (hope) for Sanskrit *āśā*.

(3) Sometimes the 'ā' sound was changed into 'ī'. For example :

Sanskrit	Persian
jhañjā (storm)	... juyī
ḍānava (demon)	... dīv
viśāla (vast)	... vasī

(4) When a consonant of the original word was dropped, or when it exchanged place with some other consonant of the original word the 'ā' of Sanskrit was sometimes changed into 'u' or 'ū'.

Sanskrit	Persian
ā<u :— kāṇa (blind)	... kur
chāga (goat)	... guch

Sanskrit	Persian
ā<ū :— khādyā (food)	... kūt
vānara (monkey)	... būzinah

(5) The 'ā' sound which stands at the end of the original Sanskrit word, is found to be dropped in Persian :

Sanskrit	Persian
kañiṣṭhā (little finger)	... kaniḥ
guhā (cave)	... gaud ; kahf
praśamsā (praise)	... vāsf
vanitā (wife)	... banāt (or vanāt)
vedanā (pain)	... dard

i (इ)

(1) The 'i' sound of Sanskrit, when occurs between two consonant sounds of a word, is found to have its change in Persian into 'a' :

Sanskrit	Persian
tikta (bitter)	... takh ; talkh
miśrita (mixed)	... makhlūt
viśāla (vast)	... vāsī
śikhara (peak)	... sarkub
śiras (head)	... sar

(2) When the original 'i' sound was followed by an *antahstha* sound, it was often changed into 'u' :

Sanskrit	Persian
nikhila (all)	... kull
śilā (stone)	... kuh (hill)

Even when one consonant and even a vowel also took place in the original sound between the 'i' and the *antahstha*, this rule was undisturbed:

Sanskrit	Persian
mitra (friend)	... mu-allim
śikhara (peak)	... suru

(3) When the original 'i' stood at the end of a word, of which the first portion was dropped in Persian, the 'i' was sometimes changed into 'ai' and on other occasions into 'au'. For example :

Sanskrit	Persian
asi (sword)	... saif
ūrmi (wave)	... mauj

(4) Sometimes the original 'i' sound was dropped in Persian :

Sanskrit	Persian
duhitṛ (daughter)	... dukhtar

Sanskrit	Persian
drāvi (to drive)	... dāf [kardan]
nābhi (navel)	... nāf

ī (ई)

(1) The 'ī' sound of Sanskrit, when followed by an 'r' sound, is found sometimes to have been changed into 'ā' in Persian :

Sanskrit	Persian
tīrṇa (passed, crossed)	... tabdil
śarīra (form, body)	... surat

(2) The original 'ī' when occurs between two consonant sounds, is found to have its change into 'ā' on certain occasions :

Sanskrit	Persian
nīcaiḥ (low)	... nāzil
pīḍa (to beat)	... bār
śītala (cold)	... chāhīdan

(3) Sometimes the original 'ī' was shortened in Persian :

Sanskrit	Persian
jīvati (he lives)	... zindāh
tikṣṇa (sharp)	... tiz

(4) When the original 'ī' sound was changed into 'r' in Persian, the 'ī' changed into 'o'. Śītala (cold) < sord ; sordī :

(5) Sometimes the 'ī' was dropped :

Sanskrit	Persian
nāḍī (pulse)	... nabz
śapharī (a kind of small fish)	... kisif (fish)

u (उ)

(1) The 'u' sound of Sanskrit was often changed into 'ā' in Persian :

Sanskrit	Persian
kukkuṭa (cock)	... katūnah
kuhara ; gubā (cave)	... kahf
mukha (mouth)	... madkhal
tanu (body)	... masbia
yuddha (war)	... tan
yuvān (young)	... jadād ; jang
	... javān

(2) Sometimes the 'u' was changed into 'ā' :

Sanskrit	Persian
Churikā (knife)	... chākku ; sātur
mānuṣa (man)	... nās

(3) When the original 'u' sound occurred after a consonant, and was followed by a conjunct consonant, it was changed into 'i' :

Sanskrit	Persian
putra (son)	... piṣar
yuddha (war)	... jibād

(4) When the original 'u' was followed by an *uṣmavarṇa* (s, ś, ṣ or h) it was changed into 'au' :

Sanskrit	Persian
guhā (cave)	... gaud
śuṣka (dry)	... šauk (grass or dry grass).

(5) Sometimes, the original 'u' sound was dropped :

Sanskrit	Persian
cakṣu (eye)	... chaṣm
taru (tree)	... dār
ripu (foe)	... (ha)rif
saktu (grain)	... sakht (corn.)

ū (ॢ)

(1) The 'ū' sound of Sanskrit was often changed into 'a' in Persian. mūlya (price) < mablagh ; muhūrta (moment) < muhammi ; sūkta (hymn) < sanā.

(2) When the Sanskrit 'ū' occurred at the end of a word, it was changed into 'ā' in Persian. Bhū (land) < bārr ; barran.

(3) Sometimes the original 'ū' was shortened into 'u'. Pūrṇa (full) < pur ; mūsika (mouse) < mus ; vadhū or badhū (bride) < baitu ; sūkara (boar) < khuk, khug, gurāz ; sūkta (hymn) < sukhun (word) ; sūrya (the sun) < hur ; suā.

(4) Sometimes the original 'ū' was changed into 'i' in Persian. Pūrba (fore) < pišin ; sūpa (curry ; juice) < širāh (juice).

ṛ (ॠ)

(1) Sometimes the 'ṛ' sound of Sanskrit was changed into 'ā' in Persian. Prṣṭha (back) < pāst ; vṛthā (void) < bātil ; hṛdaya (heart) < jān (soul).

(2) Often the Sanskrit 'ṛ' underwent *guṇa* (was changed into 'ar' sound) in Persian :

Sanskrit	Persian
kr̥ (to do, to act)	... kar(dan)
duhitṛ (daughter)	... dukhtar
pitṛ (father)	... pidar
bhrātṛ (brother)	... birādar
mātṛ (mother)	... mādār
vṛta (employed)	... barīd (messenger)
vṛti (veil)	... pardāh
yakṛt (liver)	... jigar

(3) Sometimes the original 'r' was changed into 'u'. Dr̥ḍha (hard) < duruṣṭ (harsh); vṛhat (big) < buzurd; hṛt (heart) < hus.

e (ए)

(1) The original 'e' sound, occurring between two consonants, was changed in Persian into 'a'. Bheka (frog) < vazagh; vedanā (pain) < vaja; śveta (white) < safidah.

(2) When the original 'e' occurred at the end of a word or was preceded by an *antaḥstha* sound, it was changed into 'i'. Āste (he sits) < istira[hat] (to sit); prerana (to send) < fristādan; śveta (white) < safid.†

(3) When the original 'e' was followed by a sibilant sound, and was not preceded by an *antaḥstha*, it was changed into 'ī'. Keśa (hair) < gīsū.

Sometimes the change was from 'e' to 'a'. Veṣṭana (covering, encircling) < boston (to bind).

ai (ऐ)

Sometimes the original Sanskrit 'ai' sound was shortened into 'i' in Persian. Nīcailḥ (low) < nāzil; aiśyarya (wealth) < ciz (thing).

o (ओ)

(1) Sometimes the original Sanskrit 'o' was changed into 'u' in Persian. Doṣāḥ (night) < duṣ [or dush].

(2) When the Sanskrit 'o' occurred after an *antaḥstha* sound, it was changed into 'i'. Jyotsnā (moon light) < ziyā [ul-kamar]; yoni (source) < jins; śloka (verse; poem) < śir [or shir].

There are some exceptions to this rule: Ārogya (cure) < ilāj.

au (औ)

(1) Often the 'au' sound of Sanskrit was changed into 'a' in Persian. Yauvata (youth) < javān, javāni; śaurya (heroism) < šabb[or shabb].

(2) When at the end of a word, the original 'au' sound was changed into 'ā'. Asau (he) < iṣān (they).

k (क)

(1) The 'k' sound of Sanskrit often changed into 'g' (became voiced) in Persian:

Sanskrit	Persian
kathayati (he speaks)	... gāftan; gafat (to speak) (he speaks).
kāka (crow)	... kālāg
keśa (hair)	... gīsū
krabyam (flesh)	... guṣṭ [or gusht]
yakṛt (liver)	... jagar, jigar

† Between the ś and v sounds, there appears a new 'a' (an augment) in Persian.

Sanskrit.	Persian
śaśaka (hare)	... khar-guṣ [or khar-gush]
śūkara (boar)	... gurāz

(2) The Sanskrit 'k' on certain occasions was changed into 'kh' (became aspirated) and on other occasions into 'gh' (became aspirated and voiced) :

(a) 'k' changed into 'kh' :

Sanskrit	Persian
kaṇṭaka (thorn)	... khārbun
kusuma (flower)	... khulāsah
tikta (bitter)	... tākh, talkh
pakva (ripe)	... pukhtah
śakta (hard)	... sakht
śaśaka (hare)	... khar-gush
śūkara (boar)	... khūk, khūg
saktu (grain)	... sakht (corn)
sūkta (hymn)	... sukhun (word)

(b) 'k' changed into 'gh' :

Sanskrit	Persian
kāka (crow)	... kālāgh
bheka (frog)	... vazagh

(3) On many occasions, the 'k' sound of Sanskrit was dropped in Persian :

Sanskrit	Persian
anāmikā (ring finger)	... anāmil (tip of a finger)
kuñca (crease)	... cīn
jhaṭikā (tempest)	... tufān
nāmakaraṇa (naming)	... nāmīdan
markaṭa (monkey)	... maimūn
mūṣika (mouse)	... muṣ [or mush]
śloka (verse)	... śīr [or shīr]
śloka-kāra (poet)	... śāir [or shāir]
skandha (shoulder)	... śānah [or shānah]

kh (ख)

(1) The original *kh* sound of Sanskrit, as a general rule was deaspirated in Persian :

Sanskrit	Persian
khaḍga (sword, knife)	... kārd
khādya (food)	... kut

Sanskrit	Persian
nikhila (all)	... kull
mukha (mouth)	... kām
śikhara (peak)	... sarkūb

(2) Sometimes, the original *kh* sound was dropped :

Sanskrit	Persian
śikhara (peak)	... sar, surū

g (ग)

The 'g' sound of Sanskrit on certain occasions was changed into 'k' (became devoiced) and on few cases into 'kh' (became devoiced and aspirated). But on most occasions the 'g' sound was dropped :

- (a) 'g' changed into k :—Persian *kahf* for Sanskrit *guhā* (cavern).
 (b) 'g' changed into 'kh' :—Persian *bakht* for Sanskrit *bhāgya* (destiny).
 (c) 'g' dropped :—

Sanskrit	Persian
ārogya (cure)	... ilāj ¹
kharga [or khadga] (sword)	... kārđ
gṛha (house, home)	... hāyat, hārem
niyoga (employment)	... muayyam
saṅgīta (song)	... surud
svarga (heaven)	... samā

gh (घ)

The 'gh' sound of Sanskrit, as a general rule, was de-aspirated in Persian. For example: Persian *garm* (warm) for Sanskrit *gharma* ; Persian *giyah* for Sanskrit *ghāsa* (grass).

ñ (ण)

(1) The 'ñ' sound of Sanskrit was often changed into a simple 'n' sound in Persian. For example : Persian *band* (bank) for Sanskrit *pañka* (mud).

(2) Sometimes the original 'ñ' was dropped. For example : Persian *surud* (song) for Sanskrit *saṅgīta*.

c (च)

The 'c' sound of Sanskrit was often voiced in Persian. For example: Persian *nāzil* (z=j) for Sanskrit *nīcāḥ* (low) ; *pañj* for *pañca* (five) ; *vaz* for *vāc* (speech).

¹ The original 'g' drops, and the 'y' changes into 'j'.

ch (च)

The 'ch' sound of Sanskrit was sometimes changed into 's' (or sh) in Persian. For example : Persian *śāgird* (or *shagird*) for Sanskrit *chātra* (disciple).

j (ज)

(1) The 'j' sound of Sanskrit, when occurred at the beginning of a word, was changed into 'd' (the third letter of the Sanskrit *tavarga*) in Persian. For example : Persian *dāmād* for Sanskrit *jāmātā* (son-in-law).

(2) When preceded by a vowel, the original 'j' was sometimes changed into 'g' (the third letter of the Sanskrit *kavarga*). For example : Persian *āgāh* (know) for Sanskrit *ājñā* (command).

(3) When neither preceded by a vowel, nor at the beginning of a word, the Sanskrit 'j' sound was often dropped in Persian. For example : Persian *ghurriś* for Sanskrit *garjana* (roar).

jh (झ)

(1) The 'jh' sound of Sanskrit was often dropped in Persian. For example : Persian *juyī* for Sanskrit *jhañjā* (tempest); *tufān* for Sanskrit *jhatikā* (tempest).

ñ (ञ)

(1) The 'ñ' sound of Sanskrit was often changed into a simple 'n' in Persian. For example : Persian *cīn* (crease) for Sanskrit *kuñca*, *tiṣṇagī* (thirst) for Sanskrit *tiṣṇā*, *pañj* (five) for Sanskrit *pāñca*.

(2) Sometimes the original 'ñ' was dropped in Persian. For example : *āgāh* (know) for Sanskrit *ājñā* (command); *vasī* for Sanskrit *viṣṇu* (vast).

t (ट)

(1) The 't' sound of Sanskrit was often dropped in Persian :

Sanskrit	Persian
kaṭi (waist)	... kamar
kaṇṭaka (thorn)	... khar-bun
markaṭa (monkey)	... main-ūn
sraṣṭā (creator)	... sāni

¹ The first portion of the Sanskrit word is dropped, and a new word is created with its last consonant (j) only.

th (थ)

(1) The *th* sound of Sanskrit, as a general rule, was de-aspirated in Persian. For example :

Sanskrit	Persian
aṅguṣṭha (thumb)	... angust (finger)
dradhīṣṭha (strongest)	... duruṣṭ (strong)
pr̥ṣṭha (past, back)	... past ; pist
preṣṭha (most desirable)	... fristā (divine ambassador).

(2) Sometimes the original *th* sound was dropped in Persian. For example : *kaniḥ* for Sanskrit *kaniṣṭhā* (little finger).

d (ड)

(1) The 'd' sound of Sanskrit, when occurs in a verb, is found to have changed into 'th' (devoiced and aspirated) in Persian. For example : Persian *fath* (*kardan*) (to beat) for Sanskrit *piḍ* (to beat) or *piḍayati* (he beats).

(2) The 'd' sound of Sanskrit was sometimes changed into 'r'. Persian *kard* for Sanskrit *khadga* (sword).

(3) Often the original 'd' was dropped in Persian.

Sanskrit	Persian
ḍimba (egg)	... baizah
daṇḍa (stick)	... dam (sword-edge)
nāḍī (pulse)	... nalz
piḍa(yati) (he beats)	... bar(kardan) (to beat)

dh (ढ)

The 'dh' sound of Sanskrit was changed into 'r' in Persian. For example : Persian *duruṣṭ* (strong) for Sanskrit *dradhīṣṭha* (strongest).

n (न)

(1) The 'n' sound (the fifth letter of the *tavarga*) was sometimes changed into 'd' (the third letter of *tavarga*) in Persian :

Sanskrit	Persian
tirṇa (passed, crossed)	... tabdil
varṇu (river)	... rud

(2) On most occasions, the 'n' sound of Sanskrit was changed into a simple 'n' in Persian. For example :

Sanskrit	Persian
nāmakaraṇa (naming)	... nāmīdan
paṇa (price)	... nāzūk (fine, not coarse)

Sanskrit	Persian
preṣaṇa (to send)	... fristādan
varsana (rain)	... bāridan
śṛṇu (hear)	... śīnu [dan] (to hear) [ś=sh]
svaṛṇa (gold, Vedic hymn)	... sonā (hymn)

(3) The original 'n' sound was sometimes dropped in Persian :

Sanskrit	Persian
karna (ear)	... guṣ [or gush], kuṣ [or kush].
kāṇa (blind)	... kur
tikṣaṇa (sharp)	... tīg (sword)
paṇa (price)	... bārik (fine)
pūrṇa (full)	... pur

t (त)

(1) The 't' sound of Sanskrit was often voiced (changed into 'd') in Persian :

Sanskrit	Persian
antar (inside)	... andar-[ūn]
katama (which)	... kudam
karoti (he acts)	... kardan
kṛt (to cut)	... kat-[kardan]
garta (pit, hole)	... gaud
jāmātā (son-in-law)	... dāmād
jīvati (he lives)	... zindah
taru (tree)	... dār
danta (tooth)	... dandān
patra (leaf)	... parvānah
pitṛ (father)	... pidar
vāta (wind)	... bād (or vād)
vṛti (screen)	... pardah
bhrātṛ (brother)	... birādar
mātr (mother)	... mādār
mṛta (dead)	... murdah
śītala (cold)	... sord ; sordi
śveta (white)	... sopid, sofidah
saṅgīta (song)	... surud

(2) When the 't' sound occurred at the end of a word, it was often changed into 'n' (the fifth letter of its own *varga*) :

Sanskrit	Persian
dadāti (he gives)	... dādan (to give)

Sanskrit	Persian
darśayati (he shows)	... dīdan (to see)
paśyati (he sees)	... bibīn (to see)
matta (mad)	... majnūn
yauvata (youth)	... javāni
sūkta (hymn)	... {sukhun (word) sanā (word)}

(3) On many occasions, the Sanskrit 't' sound was dropped in Persian :

Sanskrit	Persian
astra (weapon)	... salāh
grasati (he swallows)	... giyāh (grass)
catvār (four)	... callār
cālayati (he leads)	... kuhl (to lead)
jyotsnā (moon-light)	... ziyā
pacati (he cooks)	... [aś] paz (cook)
palāyate (he flees)	... firār (fugitive)
putra (son)	... pur ; pisar
vṛta (selected)	... vājib
mitra (mate)	... mu-allīm
muhūrtta (moment)	... muhammi
yakṛt (liver)	... jigar, jagar
latā (creeper)	... alaf (grass)
sarati (he walks)	... safar (walking)
hṛt (heart)	... huś [or hush]

th (थ)

(1) The 'th' sound of Sanskrit, as a general rule, was de-aspirated (changed into 't') in Persian :

Sanskrit	Persian
kathā (story book)	... kitāb (book)
vṛthā (void)	... bātil
ratha (chariot)	... [ar] rādah
svāsthya (health)	... sihhat

(2) Sometimes the 'th' was dropped :

Sanskrit	Persian
prathama (first)	... piśras [or piśbras]
prastha (breadth)	... pahn
rathyā (road)	... rāh

d (द)

(1) The 'd' sound of Sanskrit, on many occasions, was devoiced (changed into 't') in Persian :

Sanskrit	Persian
āditya (the sun)	... āftāb
khādyā (food)	... kut
sundarī (pretty woman)	... taurī (pretty)

(2) On most occasions the original 'd' sound was dropped :

Sanskrit	Persian
kṣudra (small)	... kāhil
daṣyu (thief)	... sarik
daiva (divine)	... rabbani
pada (foot)	... pā ; pī
vedanā (pain)	... vāja
mṛdu (mild)	... mulāyam

dh (ध)

(1) On most occasions the 'dh' sound of Sanskrit was de-aspirated in Persian :

Sanskrit	Persian
adbah (down)	... dūman
dvidhā (hesitation)	... jidā
vandha (closed)	... band (stop)
yuddha (war)	... jadād ; jihād

(2) Sometimes the original 'dh' was devoiced and de-aspirated :

Sanskrit	Persian
andhakāra (dark, darkness)	... tārik; tīrah
vadhū (bride)	... baitu (or vaitu)

(3) On many occasions, the 'dh' sound of Sanskrit was dropped in Persian.

Sanskrit	Persian
andha (blind)	... ama
dugdha (milk)	... dug[h]
madhya (middle)	... mian
madhyamā (middle finger)	... mianah
skandha (shoulder)	... ṣanah [or shanah]

n (न)

The 'n' sound of Sanskrit, as a general rule, was dropped in Persian :

Sanskrit	Persian
andhakāra	... tārik; tīrah
kranda (to cry)	... fariyad
garjana (roar)	... gurris [or gurrish]
grāvan (stone)	... girivah (hill)
carman (skin)	... carm (or charm)
dānava (demon)	... div
nāman (name)	... nām
nikhila (all)	... kull
nirmātā (maker)	... mukavvir
vanya (wild)	... vahsī [or vahshi]
vasna (price)	... bahā (vahā)
vedanā (pain)	... dard
mānuṣa (man)	... mard
samāna (common)	... māmuli
sāman (tune, music)	... samī
sundarī	... taurī

p (प)

(1) The 'p' sound of Sanskrit, on different occasions, was aspirated in Persian.

Sanskrit	Persian
patra (letter)	... firmān
palāyate (he flees)	... firār (fugitive)
pāpin (sinner)	... fāsik, kāfir
pīḍa (to beat)	... fath
preṣaṇa (to send)	... fristādan
preṣya (messenger)	... fristā (divine messenger).
ripu (foe)	... [ha]rif
śaspa (new grass)	... haf (grass)
sapta (seven)	... haft
sarpa (snake)	... afa

(2) In many cases, the 'p' sound of Sanskrit was voiced in Persian ('p' was changed into 'b'):

Sanskrit	Persian
ap (water)	... āb
pañka (mud)	... band (bank)
paṇa (price)	... bārik (fine)

Sanskrit	Persian
paśyati (he sees)	... bibin (to see)
pāpin (sinner)	... bidin
piḍa (to beat)	... bār
praśamsā (praise)	... basf (or vaf)

(3) When different letters of a Sanskrit word exchanged their places in Persian, the original 'p' sound was changed into 'k'. For example: Sanskrit *pārāvata* (pigeon) was changed into *kabutar* in Persian. All the consonants of the original word, other than the first 'p' changed their places in Persian, hence the first consonant 'p' was changed into 'k' (the *pavarga* was changed into *kavarga*):

(4) On many occasions, the original 'p' sound was dropped in Persian:

Sanskrit	Persian
upahāra (dowry; present)	... ihzār
pada (foot, place)	... dam
paraśu (axe)	... tiśah [or tishah]
paribāra (family)	... ātfal
pākāśaya (stomach)	... śikam (belly) [ś=sh]
pustaka (book)	... dostak [i-hisab]
prastara (stone)	... hastah
sūpa (juice, curry)	... śirah (juice) [ś=sh]

ph (फ)

The 'ph' sound of Sanskrit is found to be dropped in Persian. For example: Sanskrit *śapha* (hoop) was changed into *sum* in Persian.

b (ब)

(1) Sometimes, the 'b' sound of Sanskrit was devoiced (changed into 'p') in Persian. For example: Persian *asp* (horse) for Sanskrit *aśva*; Persian *sopid* (white) for Sanskrit *śveta* (v pronounced as b).

(2) On most occasions, the Sanskrit 'b' was devoiced and aspirated (changed into 'f' or 'ph') in Persian:

Sanskrit	Persian
dūrbā (a kind of grass)	... haf
paribāra (family)	... (āt)fal
barbarā or varbara (uncivilised)	... fakir (poor)
śveta (white)	... safidsh

(3) The 'b' sound of Sanskrit was often dropped in Persian:

Sanskrit	Persian
Krabyam (flesh)	... gušt [or gusht]
catvār (four)	... callār
jībatī (he lives)	... zindah
dvāra (or dbāra)	... dar (door)
dvidhā or dbidhā (hesitation)	... jīda
pūrba (fore)	... piş, pişe [ş = sh]
vadana or badana (mouth)	... dahan
varṇu or barṇu (river)	... rud
vṛhat or brhat (big)	... hadd (boundary)
mānava or mānaba (man)	... mard ; ādmi
śvan or śban (dog)	... sag
śabda (word)	... sukhun
sva or sba (self)	... (mu)sirr
svarna or sbarṇa (gold ; Vedic hymn)	... sonā (hymn)
svāsthya or sbāsthya (health)	... sihhat

bh (ब)

(1) The 'bh' sound of Sanskrit was sometimes devoiced (changed into 'f' or 'ph' in Persian. For example: Persian *nāf* (navel) for Sanskrit *nābhi*, Persian *kaḥf* (cave) for Sanskrit *śvabhra*.

(2) On most occasions the original 'bh' sound was de-aspirated (changed into 'b'):

Sanskrit	Persian
bhāgya (fate)	... bakht
bhāra (burden)	... bār
bhīma (fearful)	... bim
bhū (land ; earth)	... barr ; barren
bheka (frog)	... vazag
bhrātr (brother)	... birādar

(3) Sometimes the 'bh' was dropped. For example: Persian *gūr* (grave) for Sanskrit *gambhīra* ; Persian *lum* (avarice) for Sanskrit *lobha*.

m (म)

(1) The 'm' sound of Sanskrit, on certain occasions was changed into 'n' in Persian. For example ; Persian *karān* (bank) for Sanskrit *kardamā* (mud) ; Persian *bastan* (stop) for Sanskrit *virāma* ; Persian (bu)land (long) for Sanskrit *lamba*.

(2) On most occasions, the Sanskrit 'm' sound was dropped in Persian :

Sanskrit	Persian
kusuma (flower)	... khulāsah
krabyam (flesh)	... gušt
gambhīra (grave)	... gūr
dimba (egg)	... baizah
vartma (road)	... vatirah
manda (mundane)	... dunyavi
māyā (magic)	... jādū
samudra (sea)	... dariyā
svāmī (husband)	... šauhar

y (य)

(1) When the Sanskrit 'y' sound occurs at the beginning of a word, it, as a general rule, changes into 'j' :

Sanskrit	Persian
yakṛt (liver)	... jigar
yukta (joined)	... jādū (magic)
yuddha (war)	... jihād
yuvan (young)	... javān
yauvata (youth)	... javāni

(2) When the 'y' sound takes place in the middle of a Sanskrit word, it changes into 'g' in Persian. For example : Persian *nigah* (employment) for Sanskrit *niyoga* (the 'g' sound of Sanskrit drops and the 'y' changes into 'g'); Persian *murg* (bird) for Sanskrit *mayūra* [a kind of bird (peacock)].

(3) When the 'y' took place at the end of a Sanskrit word, it was sometimes changed into 'j' and on other occasions into 'b' :

	Sanskrit	Persian
'y' changed into 'j'	... ārogya (cure)	... ilāj
	... hṛdaya (heart)	... jān
'y' changed into 'b'	... āditya (the sun)	... āftāb
	... śaurya (heroism)	... šabb

(4) On most occasions, the 'y' sound of Sanskrit was dropped in Persian.

Sanskrit	Persian
kathayāti (he speaks)	... { gafat (he speaks) gaftān (to speak)
khādyā (food)	... kut, khwurd

Sanskrit		Persian
darśayati (he shows)	...	didan
palāyate (he flees)	...	fīrār (fugitive)
paśyati (he sees)	...	bibin
pākāśaya (stomach)	...	śikam
bhāgya (fate)	...	bakht
rathyā (road)	...	rah ; rāh
sāphalya (success)	...	falāh (or phalāh)
sāyam (evening)	...	śām
sūrya (the sun)	...	hur
svāsthya (health)	...	sihhat

r (र)

(1) Sometimes the 'r' sound of Sanskrit was changed into 'l' following the rule '*raśruter laśrutih*' of the Sanskrit grammar :

Sanskrit		Persian
astra (weapon)	...	salāh
ārōgya (cure)	...	ilāj
tīrṇa (passed, crossed)	...	tabdil (turn)
[pari] bāra (family)	...	[āt]-fal
pārśva (side)	...	pohlu
mitra (friend)	...	muallim
harmya (mansion)	...	manjil (home)

(2) In most cases, the original 'r' sound was dropped :

Sanskrit		Persian
ūru (thigh)	...	ustukh
ūrmi (wave)	...	mauj
aiśvarya (wealth)	...	śai
karna (ear)	...	kush
kṣudra (small)	...	kalīl
grasati (he swallows)	...	giyah
churikā (knife)	...	chākkū
tāmra (copper)	...	mas ; mis
dūrbā (a green plant)	...	haf
drava (liquid)	...	daf
dhāri (borrow)	...	dain
nakra (crocodile)	...	nahāng
nāmakaraṇa (naming)	...	nāmīdan
pūrba (fore, first)	...	piş, pişin

Sanskrit		Persian
praśamsā (praise)	...	sanā
prastara (stone)	...	pistah
prastha (breadth)	...	pahn
vajra (thunder)	...	zabānah (flame)
vānara (monkey)	...	buzinah
markaṭa (monkey)	...	maimūn
māri (to kill)	...	mayub-[kardan]
miśrita (mixed)	...	maklūt
muhūrta (moment)	...	muhammi
rava (roar)	...	bāng
śapharī (a kind of small fish)	...	kisif
śru (ear)	...	gush
śvabhra (cave)	...	kahf
sarpa (snake)	...	afā
sūrya (the sun)	...	ṣua
svarga (heaven)	...	samā

l (ل)

(1) The 'l' sound of Sanskrit was sometimes changed into 'r'. For example : Persian *firār* for Sanskrit *palāyate* (he flees); Persian *sord* and *sordi* for Sanskrit *śītala* (cold); Persian *śir* for Sanskrit *śloka* (verse).

(2) On most occasions, the 'l' sound of Sanskrit was dropped in Persian:

Sanskrit		Persian
mūlya (price)	...	māyāh
vala	...	[fa]-bihā (well)
viśāla (vast)	...	vasī
śilā (stone)	...	kuh (hill)
śītala (cold)	...	charidan
śloka-kāra (poet)	...	śair

v (و)

(1) Sometimes the 'v' sound of Sanskrit underwent *samprasāraṇa* (was changed into 'u') in Persian. For example : Persian *tu* for Sanskrit *tvam* (thou; you); Persian *du* for Sanskrit *dvi* (two); Persian *nau* for Sanskrit *nava* (new).

(2) On most occasions, the 'v' sound of Sanskrit was dropped in Persian:

Sanskrit		Persian
catvār (four)	...	callār
dvāra (door)	...	dār
dvidhā (hesitation)	...	jidā
pakva (ripe)	...	pukhtah
pavana (wind)	...	picbandin
vadana (mouth)	...	dahan
varṇu (river)	...	rud
vṛhat (big)	...	hadd (boundary)
śvan (dog)	...	sag-[i-tāzi]
śvabhra (cave)	...	kahl
sva (self)	...	[mu]sirr
svarga (heaven)	...	samā
svāsthya (health)	...	sihhat

ś (श)

(1) On most occasions, the 'ś' sound of Sanskrit was changed into the simple 's' sound :

Sanskrit		Persian
aśva (horse)	...	asb ; asp
aṃśa (share)	...	hissah
keśa (hair)	...	gisu
praśamsā (praise)	...	sanā ; vasf
śakta (hard)	...	sakht ; slft
śapha (hoof)	...	sum
śapharī	...	kisif (fish)
śarīra (form)	...	sūrat (phase)
śabda (word)	...	sukhun
śasī (the moon)	...	śams (the sun)
śikhara (peak)	...	sar ; suru ; sarkub
śiras (head)	...	sar
śītala (cold)	...	sord ; sordi
śuddhi (cleanliness)	...	{sāti (clear) {sādah (' ')
śighra (haste)	...	sūrat
śvan (dog)	...	sag-[i-tāzi]

Sanskrit

Persian

śveta (white)

... soḍid ; soḍidāh

(2) Sometimes the 'ś' sound of Sanskrit was changed into 'k'. For example : Persian *kuh* (hill) for Sanskrit *śilā* (stone) ; Persian *kahf* (cave) for Sanskrit *śvabhra* (cave).

(3) In certain cases, the original 'ś' sound is found to have its change into 'kh' in Persian. For example : Persian *makhūt* for Sanskrit *miśrita* (mixed) ; Persian *kharguś* for Sanskrit *śaśaka*.

(4) On certain occasions the 'ś' was changed into 'c' (or ch). For example : Persian *ciz* (thing) for Sanskrit *aiśvarya* (wealth), Persian *caridan* (or charidan) for Sanskrit *śitala* (cold).

(5) Sometimes the 'ś' was changed into 'h'. For examples : Persian *pahlu* for Sanskrit *pārśva* (side) ; Persian *har-gah[kil]* for Sanskrit *śighra* (hurriedly, haste) ; Persian *haf* (grass) for Sanskrit *śaspa* (new grass).

(6) Sometimes the 'ś' sound took the form of its preceding consonant. For example : Persian *didan* for Sanskrit *darśana* (visit) ; Persian *dandān* for Sanskrit *daśana* (biting) ; Persian *bibin* for Sanskrit *paśyati* (he sees).

(7) Sometimes the 'ś' sound was dropped. For example : Persian *dām* for Sanskrit *daśa* (ten).

§ (४)

(1) On many occasions the 'ś' sound of Sanskrit was turned into a simple 's' sound. For example :

Sanskrit	Persian
pr̥ṣṭha (back)	... past ; pist
preṣana (sending)	... fristādan
preṣṭha (most desirable) }	... fristā (divine
preṣya (messenger)	messenger)
mānuṣa (man)	... nās
viṣṇu (vāst)	... vāsī
veṣṭana (encircling)	... boston (to bind)

(2) On different occasions, the original 'ś' sound was dropped :

Sanskrit	Persian
eṣa (he)	... ūī
kaṇiṣṭhā (little finger)	... kanij
mānuṣa (man)	... mard
varṣana (raining)	... bārīdan
araṣṭā (creator)	... sāni

s (स)

(1) In many cases the 's' sound of Sanskrit was changed into 'š' (generally this 'š' is written as 'sh'). For example :

Sanskrit	Persian
asi (sword)	... šifrah [or shifrah]
asau (he)	... iṣān (they)
āste (he sits)	... istirā-[hat]
prastara (stone)	... piṣṭah
vistara (width)	... biṣṭar
sah (he)	... ṣal
sandhāna (search)	... ṣudān
sāyam (evening)	... sām
sib or sīv (to sew)	... ābsī (sewer)
sūpa (juice)	... širah
sūrya (the sun)	... sua
skandha (shoulder)	... ṣanah
svāmī (husband)	... ṣaubar

(2) Sometimes the Sanskrit 's' sound was changed into 'h' :

Sanskrit	Persian
vasna (price)	... bahā
sapta (seven)	... haft
samāna (common)	... hamān
sindhu (sea, river)	... hindu
sūrya (the sun)	... hur
svāsthya (health)	... sibhat

(3) On most occasions, the original 's' sound was dropped :

Sanskrit	Persian
apsaras (fairy)	... pari
grasati (he swallows)	... giyāh (grass)
[candra]mas (the moon)	... mah
jyotsnā (moon-light)	... ziyā
prastha (breadth)	... pahn, pahnai
matsya (fish)	... māhī
mastaka (head)	... mabdā
māsa (month)	... mah
varcas (strength)	... bi-ikhtiyār
vāstra (cloth)	... pattu
śiras (head)	... sor, ras
sadas (assembly)	... salām
samudra (sea)	... dariyā

Sanskrit	Persian
sarpa (snake)	... afā
sāphalya (success)	... falāh
sundarī (pretty woman)	... taurī
svarga (heaven)	... gardun

h (ह)

(1) Sometimes the 'h' sound of Sanskrit was changed into 'j' in Persian. For example :

Sanskrit	Persian
iha (here)	... injā
kuba (where)	... kuja
varāha (boar)	... garāj
vāhu (arm)	... bāju
mahān (great)	... muajjam

(2) On certain occasions the original 'h' was changed into 'g'. For example : Persian *gāz* for Sanskrit *haṃsa* (gānder); Persian *buzurg* for Sanskrit *vr̥hat* (big).

Sometimes this 'g' was devoiced (changed into 'k') : Persian *kāz* (optional form for *gāz*) for Sanskrit *haṃsa*.

(3) Sometimes the 'h' was changed into 'd' (instead of 'g'). Persian *gaud* for Sanskrit *guhā* (cave); [*ā*]-*vardan* for Sanskrit *vaha* (to carry; to convey), Persian *dast* or *dasti* for Sanskrit *basta* (hand).

(4) In many cases the original 'h' was dropped :

Sanskrit	Persian
aḥam (I)	... mān
kuha (where)	... kuh
vahir (outside)	... birun
hṛdaya (heart)	... dil, jān.

kṣ (क्ष)

(1) On certain occasions the 'kṣ' sound of Sanskrit was shortened into a simple 'k' sound in Persian. For example : Persian *kalil* or *kāhil* for Sanskrit *kṣudra* (small).

Sometimes the 'k' was changed into 'g' (became voiced). For example : Persian *tig* for Sanskrit *tikṣṇa* (sharp).

(2) Sometimes the 'kṣ' was shortened into a simple 'ṣ' sound. For example : Persian *caṣm* (or *chashm*) for Sanskrit *caḥṣuṣ* (eye).

(3) Sometimes the 'kṣ' was dropped : For example :

Persian *qin* for Sanskrit *akṣi* (eye).

AN EXAMINATION OF SINO-JAPANESE RELATIONS DURING THE NINETEENTH AND TWENTIETH CENTURIES

NARAYAN CHANDRA MUKHERJEE, M.A.

Research Fellow, Indian Statistical Institute, Calcutta-35.

D.Phil. Student, Deptt. of History, University of Calcutta

The relation between China and her tiny island neighbour Japan at first resembled something like a relation between a giant and a dwarf. But in the 19th Century Japan overcame her initial disadvantages and even started to aggrandise at the expense of China. While the latter succumbed to a creeping paralysis arising from within, the former set her horse in order through an overhaul measure of reforms. While China failed to check the onslaught of western imperialism, Japan recovered very soon and even took full advantage of it. This complete reversal of circumstances, a relation as it was, must be taken in mind obvious historical background of the Sino-Japanese relations.

The treaty of Tientsin (1871) may be reckoned as the first sign of ominous change. China refused to give the most favoured-nation treatment to Japan. However, reciprocal rights of trade and extra territoriality together with a guarantee of mutual non-aggression were included among the terms. Thus Japan was no longer an inferior nation and China, on the other hand, sought to keep out Korea from the Japanese reach by the non-aggression clause.

From 1875 Japan began to claim suzerainty over the Loochoo Islands which used to send tributes to both Tokyo and Peking. Even posing as a guardian power, she forced Formosa, a Chinese territory, to pay compensation for murdering some Loochuan mariners. The islands were finally annexed by Japan in 1879.

She next turned towards Korea. There were three cardinal motives behind her actions. (1) First, there was the fear, analogous to England's traditional fear for the low countries, that Korea would fall under the control of some powerful state and become the spearhead of an attack of Japan. Apart from China, Russia with her naval station at Vladivostock, just north of the Korean border, was a possible intruder. (2) Secondly, Japan had her vision of an empire. Even before the days of the Sogunate, Commander Hideyoshi had plundered Korea. The Meiji Restoration merely revitalised

that old idea. (3) Thirdly, expansion at the cost of Seoul was necessary to accommodate the increasing population of Japan and to give her a commercial market.

China only exercised nominal sovereignty over Korea leaving her free in all practical matters. Japan's policy was to exploit this quasi-feudal relation and absorb Korea after making her independent of Chinese control. In 1876 she concluded a treaty of friendship and commerce with Korea declaring the latter as an independent state enjoying sovereign rights like any other power. China, assured of Korea's loyalty, did not realise the implications of the clause. Meanwhile, a severe factionalism was going on at the court of Seoul. Japan fomented the trouble and on two occasions (1881 and 1882) secured reparation for damages sustained during the riots.

China ultimately perceived the full consequences of non-action. In order to repair the initial blunder she tried to tighten up her authority over Korea. Yuan Shih Kai, the "strong man of China", was sent to Seoul. His decided anti-Japanese propaganda was met with some success. The Chinese and the Korean maritime customs were practically united. Ole brought off a series of treaties (1879-1882) between Korea on the one hand, and the various western nations on the other. This policy was to counteract Japanese intrigue by allying Korea with other countries. But there was one great defect in his diplomacy. These treaties followed the Japanese precedent by recognising the sovereignty of the Korean Government.

In 1885 the famous Li-Ito convention was concluded at Tientsin. (1) Both the parties agreed to withdraw their troops from Korea and to leave her free. Thus Japan secured what she so long wanted. (2) Secondly, in case it should become necessary for either party to send troops to Korea in future, previous notice should be given and the army thus sent should be recalled as soon as possible. (3) This recognised Japanese status in Korea and henceforward Tokyo was to be consulted in the affair.

By 1894 China and Japan resolved to cross swords on the Korean Kingdom. Japan wanted war for four reasons. First, Russian advance in Korea made her apprehensive. In return for military aid, Russia demanded the use of Port Lazareff. This would give her a comparative ice-free naval base. China kept quiet in order to utilize the threat against Japan. Secondly, internal conditions in Korea made her a nuisance to Japan. The chronic condition of unrest and turmoil at Seoul could not but arouse the displeasure of a neighbouring power trying to keep her own house in good order. Thirdly, Japan had developed shipping and trade interests in Korea very rapidly controlling 40% of the imports in 1894. Fourthly, Count Ito, the Japanese Prime Minister, had to find some method of overcoming the opposition of the parties against

his government. In such circumstances the most plausible method was to resort to a foreign war. However, Japan's argument that she was only defending herself against China in Korea cannot be accepted. For, China was actually controlling that Kingdom and interfered only when the nominal relation with a vassal state was threatened. Similarly, the disorder at Seoul was largely the creation of Japan herself.

On the other hand, China entered the war for two reasons. First, she wanted to correct her previous policy of non-intervention in Korea. Secondly, Li Hung Chang tried to maintain his prestige in the Imperial Court by offering a bold front to Japan. His motives were something like those of Count Ito.

The immediate cause of the first Sino-Japanese war was the inability of the Korean Govt. to suppress a local revolt. China intervened at the request of Korea whereas Japan had done the same. She later insisted on reforming the Korean Government and having failed to hoodwink China declared war. The result of the war surprised every one. China with her huge man power was hopelessly beaten. The Japanese navy equipped and trained in the western fashion carried everything before it. China was further handicapped by the feeling in the south that the war was the private affairs of Li Hung Chang.

In April 17, 1895, the treaty of Shimonoseki was signed. (1) China was forced to recognise the complete independence of Korea. (2) She had to hand over Formosa, the Pescadors and the Liao-tung together with Port Arthur to Japan. (3) China was to pay a heavy war indemnity. (4) Japan was granted "the most favoured-nation" concession.

The treaty of Shimonoseki may be treated as a landmark in the history of the Far East. First it demonstrated beyond all doubts the weakness of China and the strength of Japan. The western nations were now to meet a new Asiatic power which had successfully imitated their technique. This was something like an emergence of a new star in the political horizon. On the other hand, the disgrace of China inspired a fresh scramble for concessions. Secondly, the declaration of Korean independence and the cessation of Formosa etc. to Japan carried a step further the process of brimming of the fringes of the celestial empire. Thirdly, the war indemnity was primarily utilised to strengthen the Japanese navy which ten years later smashed the Russian fleet in the Strait of Tsushima. Fourthly, the Japanese occupation of the Liao-tung was a check to Russian southward expansion. Besides, she also coveted Port Arthur. Thus by a triple intervention of Russia, France and Germany, Japan was forced to trace back her steps. Tokyo could never forget this snubbing. On the other hand, she was surprised by the attitude of Great Britain. England did not object to the Treaty of Shimonoseki and remained friendly neutral. Thus the psychological ground was prepared for the Anglo Japanese Alliance of 1902.

In 1899 China accepted the policy of open door as propounded by

U.S.A. (the so-called Herry Doctrine). The equal trading rights of all nations in and the territorial integrity of China were recognised. The terms of the renewed Anglo-Japanese alliance of 1905 also confirmed this. The Root Takahira agreement between U.S.A. and Japan stood for the same principle as did the Far Eastern Entente Cordiale among Russia, Japan and France. So at least in theory Tokyo declared to maintain the independence of China. But was it really so? A catalogue of Japanese aggressions on Peking in the first two decades of the 20th century gives a negative answer to this question.

In 1900 Japan joined the international army to suppress the Boxer rebellion. As a result she had a greater voice in the Chinese affairs.

Next we have the Manchurian episode. Over Manchuria Japan entered into a contest with Russia. China as the nominal sovereign power encouraged the latter. She gave over to St. Petersburg the same concession which Japan had won and lost in 1895. The secret treaty between Russia and China, the establishment of the Russo-Chinese bank in Manchuria and the construction of the Trans-Siberian Railway across the Manchurian plains seemingly demonstrated China's pro-Czarist policy. Ultimately this led to the Russo-Japanese war and the resounding defeat of St. Petersburg. By the treaty of Portsmouth (1905) Japan received the Liao-tung Peninsula together with the railway and mining privileges thereof. Although Chinese suzerainty over Manchuria was still recognised, the eviction of Russia left China helpless in the hands of Tokyo. The Principal agency through which Japan radiated her influence was the South Manchurian Railway Company. It exercised administrative functions and controlled the trading properties in the railway zones. By the Komura Treaty (1905) China agreed not to open up communications in Manchuria without Japan's consent. She might have gained a little respite had the Koz's proposal for neutralising the railways been accepted by the Japanese capitalists. The Yokohama Special Bank furthermore tightened up Tokyo's hold over the Manchurian finance. Even the Japanese subject penetrated in the interior of the province and enjoyed extra territorial facilities. Hence, according to T.F. Millard, Japan violated the Chinese sovereignty in Manchuria. But Japanese historians like Kawakami and Adachi hold that she had never tried to detach Manchuria from China. However, there is no denying that in all but name this was actually done.

The Chinese designs on Korea which was formerly a part of the Empire made Japan apprehensive. In 1910 the Mikado annexed it.

During the course of the Revolution of 1911 some Japanese citizens were injured in the Peking clashes. This gave Tokyo an opportunity to exact reparation.

As a member of the first consortium, Japan got a firmer hold on the Chinese finance; the loans opened the flood-gates of concessions.

In 1914 the First World War broke out. For several reasons China remained neutral. Japan, however, at once joined the allies, for it gave her a plea to establish herself in the Far East. The Japanese ultimatum sent to Germany demanded that Kaiser Willhelm should hand over Shantung to Japan with a view to the eventual restoration of the same to China. On being refused, Japan seized the Far Eastern possession of Germany. Later on, she refused to evacuate Shantung on the ground that her pledge was made subject to the Kaiser's handing it over to her without trouble. In view of the sacrifice of her men and money she wanted to retain the spoil. By the contract of 1898 the sovereignty of Shantung had been expressly reserved by China, although the territory was leased out to Germany. China's ultimate declaration of war against the Central powers formally nullified the lease. Hence the legality of the Japanese claim may very well be questioned.

By serving the twenty-one demands to China in January 18, 1915, Japan entered upon a new phase of imperialism. The most important items of these documents were these. Manchuria was to be completely ruled by Tokyo. Japan was to take over and expand the resources of Shantung. Japanese ascending in Fukien and Inner Mongolia was to be recognised. Elsewhere trading, mining and railway concessions were also sought. Even the Chinese Government was ordered to admit Japanese advisers in its political, economic and police administration. The twenty-one demands were accompanied by threat to President Yuan Shi Kai. At the same time they offered him bribe in the form of support for his personal and family aggrandizement. It appears, on the whole, that the Okuma Government in the interests of the industrial capitalists served these extravagant demands on China. Peking accepted all except those directly infringing her sovereignty. As this progressed, the allies eagerly courted the friendship of Japan. By a series of secret treaties in 1917 England, France and Italy agreed to uphold her claim in the Far East. By the Lansing-Ishi Agreement U.S.A. recognised her special interests in China. All these had the disastrous effect of putting the new Republic at the mercy of Tokyo.

In 1918 military and naval agreements between China and Japan made the condition still worse for the former. Fresh concessions followed in Manchuria and Mongolia.

By the Treaty of Versailles (1919), Japan succeeded to the German leasehold in Shantung including the Kiaochow Bay. This was conditioned by a verbal promise that she would restore to China all political rights in the province retaining for herself only the economic privileges.

Thus Versailles gave to China absolutely nothing. She had gained the allies with the hope to recover Shantung and to protect herself against foreign exploitation. Nothing of the sort was done. Her delegates returned empty-handed. But Japan was practically put at the top of the ladder. A severe anti-Japanese boycott movement (May 4, 1919) swept across

the country. The outburst of Chinese nationalism made the powers uneasy and ultimately led to the Washington Conference in 1922.

The decade after the Washington Conference was more or less peaceful, although interrupted by occasional violence. The Minosito Party or the Japanese liberals headed by Baron Shidahara secured ascending in Tokyo. More emphasis was laid on the effective control of markets than on sudden rupture and war. Sporadic outbursts did occur between 1905 to 1930 in Shanghai, Nanking, Hongkong, Shantung and Manchuria. These were largely due to the Northern campaigns of the Kuomintang army. Japan often took recourse to military intervention in Shantung, and lodged severe protests against the Nationalists, but her behaviour was after all restrained. Moreover, she had been one of the signatories of the Pact of Paris (1928) for the renunciation of war.

Meanwhile China was fired by the Nationalist Revolution of 1925. The Nanking Government initiated a powerful anti-Japanese drive in the shape of boycotting her goods. With the help of Great Britain and the United States it resumed tariff autonomy in 1929. These had a serious effect on the Japanese trade. Besides, the Kuomintang tried to hold fast the shifty North, specially Manchuria which made Tokyo still more apprehensive.

As it always happens, Japanese patriotism reacted violently. The liberals fell from power and were replaced by the militarists. Tanaka Government decided to pursue an aggressive policy towards China. Thus by 1930 the scene was fastly changing.

Two incidents precipitated the crisis. Captain Nakamura, a Japanese officer, was murdered by the Chinese soldiers. Tokyo immediately demanded reparation. While diplomatic discussions were going on, another incident took place. A Japanese railway train was blown up in Mukden. These events were small in themselves, but were sufficiently inflammable to produce what is known in history as the Manchurian crisis. On the night of September 18, 1931, Japan attacked Manchuria.

The United States individually came forward to settle the dispute. Stimson, the U.S. Secretary of State, presented a note to the world Powers drawing their attention to the fact of Japanese aggression and violation of Chinese independence. But Japan was able to alienate Great Britain from the Chinese cause which sealed the fate of the Stimson Note.

China placed the matter before the League of Nations. The investigations of the Lytton Commission forwarded her case. Tokyo in spite of the British support failed to prevent the League from declaring Japan as the aggressor. But it could not enforce penal sanction, since there had been no formal declaration of war. Soon after Japan withdrew from the League and China was left to her fate (1932).

Meanwhile the Japanese soldiers overran Manchuria and set up a new state under their aegis called the Manchukuo. Henry Piri Ti, the last Manchu Emperor of China, became its titular head. By 1933 the situa-

tion was extremely black for the Nationalists. A large part of Northern China and Inner Mongolia lay at the feet of Japan. Autonomous councils were established in Hopei, Jehol and Chahai. But in reality these were directly ruled from Tokyo.

In 1934 came out the Aman Statement. It was a sort of Japanese Monroe Doctrine in the Far East openly declaring that the maintenance of peace in this part of the globe was a Japanese responsibility and Tokyo would not tolerate interference by any other power.

The Nanking Government started to negotiate with Japan at the end of 1935. That brought the famous Hirota statement in 21st January, 1936. The Japanese Diet decided on the following points. First, China must give up all unfriendly acts towards Japan, *i.e.* discontinue the boycott movement. Secondly, she was to recognise Manchukuo. Thirdly, Joint Sino-Japanese suppression of communist activities in Eastern Asia was contemplated.

On June 7, 1937, the Japanese soldiers fired on the Kuomintang army at the Marcopolo Bridge. The Luckouchiao incident, as it is called, drew the time sharp and clear between Nanking and Tokyo. Systematic war began between the two, a formal declaration only came as base in 1941.

Japan sought to isolate China by concluding agreements with the Nazi Germany and the Fascist Italy. These were also to serve as a guarantee against Bolshevist Russian's interest in Manchuria and Mongolia. However, sometime afterwards a separate treaty was signed with Moscow. In spite of Germany's declaration of war against Russia, Japan succeeded in maintaining this understanding for quite a long period.

Japan's military operations in China were singularly successful. The retreating Kuomintang had its successive capitals in Nanking, Shanghai and Hongkong. But all of them fell before the victorious assault of Japan. The Nationalist Government shifted to Chungking in the Far West. Thus a large portion of the land passed under Japanese control. This was called subjugated China as opposed to the free China with Chungking as its capital. A fake Government was established in the former under the Presidentship of Wang Chingwei.

The measure adopted by Japan was to strangle China by a progressive tightening of blockade. All routes to and from Chungking were cut off except a very difficult one with British India across the mountains.

However, both Great Britain and the U.S.A. raised loud protest against the violation of the Chinese sovereignty and Brussels Conference, 1937, gave financial aids to the Nationalist Government and exerted pressure on Japan by refusing to supply her with important war materials *e.g.* (oil, etc.). The relation between Tokyo on the one hand, and the U.S.A. and England on the other, gradually deteriorated due to the Chinese question. As a result, on December 8, 1941, the Sino-Japanese war was transformed

into the Pacific war. Henceforward, American planes and aids gave ample support to China in her spirited defence.

The initial Japanese success in the Far East. *i.e.* fall of Philippines, Burma, Indo-China etc., had the effect of putting China on the verge of breakdown at the beginning. However, the civil war between the Nationalists and Communists was postponed. Meanwhile the tide rolled back. In August, 1945, Tokyo made unconditional surrender. This was followed by a tussle between Chungking and Yenan as to the question who shall drive back the remnants of the Japanese army? Thus at the end of the second Sino-Japanese war, or to be more precise on the conclusion of Pacific struggle, China once again lapsed to a state of civil war.

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THE FIRST MANDALA OF THE RĠVEDA : A BRIEF HISTORICAL STUDY

AMIYA KUMAR CHAKRAVORTY, M.A.

The current impression among a large section of scholars is that the hymns of maṇḍalas I and X of the Rġveda, linguistically speaking, appear to be of later origin than those of the other books. It is said that these two books, like book IX, might have been later additions to the main text consisting of books II to VIII, commonly known as the family books, which, according to them, contain the older hymns of the Rġveda, and that, unlike book IX, which is found to incorporate both older and later hymns, books I and X exclusively contain the hymns of later periods. Such impressions or statements are probably very far from the actual facts, as, in regard to maṇḍala I, it can be said, with a degree of certainty, that at least some of its principal seers happen to be much anterior to a number of seers of maṇḍalas II, III, IV, V, VI, VII and VIII, and that some others are found to be almost contemporaneous with a few seers of same family book or other, while a few others are common to both the first and some family book (book VIII). Needless to say, statements of this kind have little value of their own, as these are not based on any real chronological study of the hymns concerned, or on the study of the Vedic exegetical texts, some of which enumerate the broad principle underlying the selection of hymns for the first maṇḍala by the compiler, Vyāsa. Having as their bases some hypothetical data, investigations of this kind really offer no sure or solid ground for good research, and the results thus obtained also prove more or less illusory in character. Some renowned scholar might have made such a statement during the later half of the past century, and the matter has been rolling on since then, under the authority of that great name, gathering adherents. It may be pointed out here that style is always personal, and that the greater the genius, the simpler is he in his mode of expression. The most obscure poet is not necessarily the oldest of all, as a writer having a knack for obscure or obsolete or difficult words and forms, does not happen to claim antiquity. To quote the words of Prof. M. Winternitz, "less reliable are peculiarities of style ; for it has often happened in India that later works have imitated the style of an older class of literature, in order

to assume an appearance of antiquity''.—A History of Indian Literature, Vol. I, page 26.

CHRONOLOGICAL STUDY

Chronological study, based on some established historical synchronisms, of the seers of the first maṇḍala in relation to those of the family books, on the other hand, offers more satisfactory results. It is, of course, an impossible task to establish the dates of all the seers of this book precisely; but having regard to the facts that some of the principal seers here are found to have been connected with a number of historical monarchs, either as priets or in some other way, an attempt may be made to date at least many of them tentatively.

According to the evidence of the Śatapatha Brāhmaṇa (1-4-1-10), Gotama Rāhūgaṇa, son of Rāhūgaṇa, and seer of hymns 1-74 to 93, happened to be the family chaplain of Videgha Māthava (son of Mathu or Mithi of the Epics and the Purāṇas), founder of Mithilā, capital of the Videha kingdom. As Mathu or Mithi was removed from Manu by only a few generations (3 or 4), according to Purāṇic genealogy, seer Gotama Rāhūgaṇa may be regarded as one of the oldest seers of the whole R̥gveda, not to speak of the first maṇḍala alone. Decidedly much older than Gotama Rāhūgaṇa was Kaśyapa, seer of hymn 99 of the first maṇḍala and of some other hymn's and stanzas of maṇḍalas VIII, IX and X. As the son of Marīci, one of the mind-born sons of Prajāpati, seer Kaśyapa ranks with the primeval sages of ancient India. Vedic, Epic and Purāṇic traditions unanimously name this Kaśyapa as the husband of Aditi, and father of the 12 Ādityas, who happen to be the deities most frequently adored in all the Vedas. Kaśyapa was thus a divine or semi-divine sage, and the grand-father of Manu, son of Āditya Vivasvān. Next we may take up the cases of Madhucchandas, seer of the first 10 hymns of the first maṇḍala, and of Śunaḥśepa Ājigarti alias Devarāta, seer of hymns 1-24 to 30. The former was a son by birth of seer Viśvāmitra, son of Gāthīn, while the latter was a son by adoption. Both the seers were present at the Rājasūya sacrifice of king Hariscandra of the Solar dynasty of Ayodhyā, along with Viśvāmitra and Jamadagni Bhārgava, father of Rāma Bhārgava alias Paraśurāma (Āitareya Brāhmaṇa, VII-16 to 18, and Śāṅkhāyana Śrautasūtra, XV-21). Hariscandra stands some 32 generations below Manu, founder of the Solar dynasty. Jetas, seer of hymn I-II, follows Madhucchandas closely as his son or near descendant. The three

seers, Madhucchandasa, Sunahṣepa and Jetasa, were thus not far removed from Viśvāmitra, principal seer of the third maṇḍala of the Ṛgveda. Seer Jamadagni, it may be mentioned, owns hymns and verses in books III, VIII, IX, and X, while his son, Rāma Bhārgava, owns a hymn in book X (hymn 110). Two other seers of the first book, whose dates can be tentatively fixed, happen to be Dīrghatamas and his son, Kākṣivanta, seers of hymns I-140 to 164, and I-116 to 126 respectively. If the evidence of the Aitareya Brāhmaṇa (VII-23) be correct, Dīrghatamas, son of Ucathya and Mamatā, performed the Aśvamedha sacrifice of king Bharata, son of Duṣmanta and Śakuntalā. As the principal priest of that great sacrifice, seer Dīrghatamas was doubtless older than Bharata by a generation or so (say, by 25 or 30 years). Bharata probably stands some 40 to 41 generations after Purūravasa, founder of the Lunar dynasty, some 42 generations after Manu, and some 20 generations ahead of king Daśaratha and his son, Rāmachandra of Ayodhyā. Bharata in his old age had adopted some Bharadvāja as his son, and this latter was undoubtedly of the age of a grandson or great-grandson to seer Dīrghatamas. Bharadvāja was himself a very great seer, and he is named as the principal seer of the sixth maṇḍala of the Ṛgveda in all the Vedic Anukramanīsa. The hymn of seers Dīrghatamas and Kākṣivanta of maṇḍala I were thus not later than any of the hymns of book VI. Agastya, seer of hymns I-165 to 191, might probably belong to the same generation as Dīrghatamas. His wife, the illustrious Lopāmudrā, and seer of verses 1 and 2 of hymn I-179, happened to be a daughter of the royal family of Vidarbha (modern Berar) and a contemporary of king Alarka of the Kāśī dynasty, if the evidence of the Mahābhārata and the Purāṇasa be correct. Alarka was the grandson of king Pratandana. According to Pargiter's table of the royal genealogies, the three conquering monarchs of ancient India, namely, Pratardana of Kāśī, Sagara of Ayodhyā and Bharata of Pratiṣṭhāna, were not far removed from one another (Ancient Indian Historical Tradition, pp. 146.47). Verses 5 & 6 of hymn I-179 are credited to an unnamed disciple of seer Agastya. This disciple was thus an younger contemporary of Agastya and Lopāmudrā.

Gṛtsamada Saunaka, principal seer of the second maṇḍala of the Ṛgveda comes at least 7 or 8 generations after seer Dīrghatamas. Originally the son of Sunahotra, who himself was a son or grandson of king Suhotra of the Bharata family, Gṛtsamada was later adopted as a son by Sunaka Bhārgava, so that he came to be known as

Grtsamada: Saunahotra later called Saunaka Bhārgava (Bṛhaddevatā; IV-65 to 78; Ārśānukramanī, and Sarvānukramanī of the R̥gveda, maṇḍala II). As regards the two Kāṇva seers, Medhātithi and Praskāṇva, seers of hymn 1-12 to 23, and 1-44 to 50 respectively, it should be noted that they also own hymns in the 8th maṇḍala, the family book of the Kāṇvas. Their predecessor, or ancestor, Kāṇva Ghaura (son of Ghora), too, belongs mainly to the first maṇḍala as the seer of hymns 1-36 to 43. According to the Pañcavimśa Brāhmaṇa (XIV-6-6), Medhātithi and Vatsa Kāṇva, seer of hymns VIII-6, 11, etc., were contemporaries. The dates of these Kāṇva seers cannot be fixed precisely; but, even then, the facts remain:— (a) that seers Medhātithi and Praskāṇva are common to books I and VIII, (b) that seer Vatsa Kāṇva happened to be a contemporary of seer Medhātithi, and (c) that seer Kāṇva Ghaura (son of Ghora) of the first maṇḍala was definitely anterior to all the Kāṇva and Kāṇvāyana seers of the 8th maṇḍala, and excluding Parvata and Nārada, seers of hymns VIII-12 and VIII-13 respectively, joint seers of hymns IX-104 and 105, and who are said to have visited the court of king Hariścandra of the Ikṣvāku family of Ayodhyā (Śāṅkhāyana Śrautasūtra, XV-17).

Another seer of the first book, who deserves special mention here, is Parāśara Śāktya (son or descendant of Śakti), seer of hymns I-65 to 73. It is interesting to note that a Parāśara is named along with Vasiṣṭha Satayātu, in verse 21 of hymn 18 of the 7th maṇḍala, otherwise known as the Vasiṣṭha maṇḍala:—

প্রবেগ্নাদসমহস্তায় পরাশরঃ শতবাতুবসিষ্ঠঃ ।

This hymn 18 is known as the Dānastuti of king Sudās by his priest, a Vasiṣṭha, probably the above Satayātu. If Parāśara, seer of the first maṇḍala, be the same as the Parāśara named above, the seer could not have been much posterior to the seer of hymn VII-18. Sudās Pajjavana chronologically stands some 22 or 23 generations after Bharata.

We might now take up the case of the two seers, Svanaya Bhāvayavya and his wife, Romaśā, seers of verses 6 & 7 of hymn I-126, which is mainly a Dānastuti by their son-in-law, Kākṣivant. The couple, therefore, belongs to the same generation as seer Dīrghatamas, father of Kākṣivant. Seer Romaśā happened to be the daughter of sage Bṛhaspati, uncle of Dīrghatamas (Bṛhaddevatā, III-142 to 156).

Vāmadeva Gautama, principal seer of the 4th maṇḍala, has been very highly extolled not only as a Jātismara (one who could re-

member his previous births) and as one knowing the mystery of the origin of the gods, but also as one who had become unified with the entire universe, in the Upaniṣads (Aitareya, III-5; Bṛhadāraṇyaka, I-4-10; Chāndogya, II-13). Seer Vāmadeva actually speaks of these extraordinary powers of his in hymns 26 and 27 of the 4th maṇḍala, so that the Upaniṣadic statements are but a repetition of his own announcements in the Rġvedic hymns. If the evidence of the Rāmāyaṇa (Ayodhyā Kāṇḍa, Chap. II) be correct, he was a contemporary of king Daśaratha and his son, Rāmacandra, of Ayodhyā. He was thus chronologically, very much posterior to several seers of the first maṇḍala named above.

As regards the 5th maṇḍala, the 4 Gaupāyana brothers, namely, Bandhu, Subandhu, Viprabandhu and Śrutabandhu, who happen to be joint seers of hymn 24, and who also own 4 other hymns in the 10th book (X-57 to 60), were all nephews (sister's sons) of seer Agastya of the first maṇḍala (Bṛhaddevatā, VII-97). Verse X-60-6 actually calls the 4 brothers as the darlings of seer Agastya (अगस्त्य नन्दः). They were thus younger than their maternal uncle at least by one generation in point of years. Hymn 27 of the fifth book is alternatively attributed to royal seer Tryarūṇa, grand-father of Hariścandra, who, as we have already noted, was a contemporary of Viśvāmitra, son of Gāthīn. Seer Tryarūṇa was thus not far anterior to either Madhucchandas or Śudaḥśepa Ājigartī of the first maṇḍala. Many more instances of this kind may also be cited to show that the seers of the first maṇḍala were not actually posterior to many seers of the family books.

Thus, out of a total of 26 seers of the first maṇḍala (of whom 5 brothers known as the Vārṣāgiras happen to joint seers of a single hymn,—hymn I-100), the dates of at least 14 seers may be tentatively fixed, and these findings, as also those concerning seers Vāmadeva, the Gaupāyana brothers, Tryarūṇa, and the seers of the Kaṇva family, will doubtless show that the current theory about the comparatively later origin of the first maṇḍala of the Rġveda is bad in facts, as it does not stand on any historical background. Detailed accounts of the most famous seers of this book are also found in the Epics and the principal Purāṇas, and it is a pity that scholars should have ignored or lost sight of these glaring historical facts and have made statements in support of some fallacious theory based on hypothetical data.

Indian tradition regarding maṇḍala I

It may be deemed worthwhile to enquire what the Vedic texts of ancient India say about the first maṇḍala. The great compiler (Vyāsa) certainly followed some principle of his own while dividing the Ṛk-hymns into 10 books or maṇḍalas. Books II to VIII are doubtless family maṇḍalas, though sometimes interspersed with hymns from extraneous groups. They mainly contain the hymns of 6 ancient Ṛṣi-families, namely. the Bhṛguś (the Śaunakas), the Kuśikas (the Viśvāmitras), the Āṅgirasas (the Gautamas and the Bharadvājas) the Atris, the Vasisthas and the Kaṇvas respectively, Later Vedic texts also regard the books as family maṇḍalas, while the first book, incorporating the hymns of seers of different families, is always referred to there as the Book of the Satarcins or the seers of 100 Ṛk-verses (mantras). Thus the Śaunakian Brhaddevatā says :

प्रथमे मण्डले ज्ञेया ऋषयस्तू शतर्चिनः ।

क्षुद्रसूक्तमहासूक्ता अन्त्ये मध्येषु माध्यमाः ॥

Chapter III—116

That is to say, the seers of the first maṇḍala are known as the Satarcins, those of the last (10th maṇḍala) as seers of short and long hymns, while the seers of the intervening 8 books (from II to IX) are called the middle seers.

The Sarvānukramanī of Kātyāyana, on this point states :

अथ ऋषयः । शतर्चिन आद्ये मण्डले इन्त्ये क्षुद्रसूक्तमहासूक्ता मध्यमेषु माध्यमाः ॥

Introduction, sections I & II.

Thus Kātyāyana's is almost a verbatim reproduction of the statement of the Brhaddevatā. Śaḍguruśiṣya, in his commentary on the Sarvānukramanī called the Vedārthadīpikā, expands the idea of the text by means of an imagery thus :

आद्यमण्डलस्था ऋषयः शतर्चिन इति संज्ञिताः । ऋचां शतं शतर्चं । आद्यस्यर्षेर्ऋक्-शतयोगेन ऋत्विन्यायेन शतर्चिन सर्वे । द्व्यधिकेऽपि शतोक्तिर्वाहुल्यात् । उक्तं हि :—

शतर्चिसंज्ञा विज्ञेया ह्याद्यमण्डलदर्शिनः ।

ददर्शादौ मधुच्छन्दा द्व्यधिकं यदृचां शतं ॥

तत्साहचर्यादन्येऽपि विज्ञेयास्तु शतर्चिनः ।

अच्छत्राश्छत्रिणैकेन यथा वै छत्रिणोऽभवन् ॥

नासदीयात् पूर्वं महासूक्तं परं क्षुद्रसूक्तं । सूक्तदर्शित्वादन्ये दशमे मण्डले स्थिता ऋषयः क्षुद्रसूक्तमहासूक्तनामानः । द्वितीयादि नवमान्तेषु मध्यमेषु मण्डलेषु स्थिता माध्यमनामान ऋषयः ॥

The great commentator, in this way, expands and clarifies the state-

ment of both the Sarvānukramaṇī and the Bṛhaddevatā, with the help of a quotation, the source of which is unknown. In book X, the longer hymns precede the नासदीय hymn or hymn X-121, while the shorter ones follow it. As for the term Sātarcin, he declares that Madhucchandās, seer of the first 10 hymns of the first maṇḍala, is a Sātarcin, in spite of his having 102 verses (mantras) to his credit, and those following him are all to be reckoned as such regardless of whether some of them may be owing less than 100 verses, just as persons following a man with an umbrella, all come to be called "the umbrella-bearers" (छत्रिणः). The implication, therefore, is that there are actually cases in the first book where the verses credited to the seers exceed 100 in some cases, and also fall short of 100 in some others. Nevertheless, they are all to be regarded as Sātarcins, as they follow a real Sātarcin, Madhucchandās, son of Viśvāmitra Gāthina.

* * * * The seers of the 8 books, — from II to IX have been called above as the "middle seers"; but while dealing with the seers of the Rġveda book by book, the same texts, including the Ārṣānukramaṇī (Table of Rġvedic seers), have named the 7 books, from II to VIII, after the principal seer of each book. Thus book II has been called the Gṛtsamada or Gārtsamada maṇḍala, book III, the Viśvāmitra or Vaiśvāmitra maṇḍala, book IV, the Vāmadeva maṇḍala, book V, the Ātrin maṇḍala, and so on. Book IX is the Soma maṇḍala as it mainly incorporates hymns dedicated to Soma. The Āśvalāyana Gr̥hyasūtra (III-4-2) also shares the same view regarding the first maṇḍala, calling it as the book of the seers of 100 R̥k-verses, and books II to VIII as family maṇḍalas, or books headed by Patriarch-seers of different R̥ṣi-families.

Contrary to this view regarding the first book however, the Ārṣānukramaṇī (another Śaunakian text) categorically declares that there are only 16 Sātarcin seers in the first maṇḍala, while the rest are not to be regarded as such. Thus the text says :

अत्राग्निमीले इत्यादि प्रथमं मण्डलं प्रति ।
 शतचिंनस्तु विज्ञेया ऋषयः सुखसिद्धये ॥
 तेषां पूर्वो मधुच्छन्दा मेधातिथिरनन्तरः ।
 शुनः शेष स्तृतीयोऽयं हिरण्यस्तूप उत्तरः ॥
 कव्वस्तु पञ्चमः यष्टः प्रस्कव्वः सव्य उत्तरः ।
 नोधाः पराशरश्चान्यो गौतमः कुत्स उत्तरः ॥

कश्यपस्त्वथ कक्षीवान् परुच्छेपस्तदुत्तरः ।

दीर्घतमास्ततोऽगस्त्य षोडशोते शतचिंनः ॥

ऋचां शतानि दृष्ट्वादेत एव शतचिंनः ।

जेतादीतान्नु तन्नास्ति तस्मान्नैते शतचिंनः ॥

Mandala I. verses 2-6

In other words, Madhucchandas, Medhātithi, Śunaḥśepa, Hiranyastūpa, Kaṇva (Ghaura), Praekaṇva, Savya, Nodhas, Parāśara, Gautama (Rāhūgaṇa), Kutsa, Kaśyapa, Kaksīvant (Kaksīvat), Parucchepa, Dīrghatamas and Agastya are the 16 Śatarcin seers of the first maṇḍala, while seers like Jetas and others are not so, as they do not have 100 verses to their credit. From this categorical statement, it would appear as if each of these 16 seers had a minimum of 100 verses to his credit. But it will be found, on actual calculation of the verses of these 16 seers that, barring only 12, the rest are all found to be deficient. Of these 12 again, only 8 complete their 100 verses in the first maṇḍala, while the remaining 4 do so with the help verses owned by them in the other maṇḍalas. It is thus interesting to note that, while the Brhaddevatā and the Sarvānukramanī, as also the Grhyasūtra of Āśvalāyana seem to accept all the seers of the first maṇḍala as Śatarcins, the Ārṣānukramanī draws a line of demarcation. This disagreement indicates some difference of opinion among Vedic scholars of the past ages regarding the actual number of Śatarcin seers of the first maṇḍala, though there appears to have been complete unanimity as to its sub-title “शतचिंनम्”. This also indicates that the authors of the two Śaunakian texts, the Brhaddevatā and the Ārṣānukramanī, actually happened to be two different persons of the Śaunaka family, flourishing probably in two different periods, the obvious fact being that the same person could not have given two different views on one and the same matter.

Three Classes of Śatarcin Seers :

As already noted, several of these Śatarcin seers complete their 100 verses with the help of verses found in the other books, while some others do not, and, broadly speaking, we may divide them into 3 classes :

1. These who complete their 100 verses, and also sometimes far exceed that number, in the first maṇḍala alone. Seers Madhucchandas (son of Viśvāmitra), Medhātithi Kāṇva, Gotama Rāhūgaṇa, Kutsa Āṅgīrasa, Kaksīvant, Parucchepa Daivodāsi (son of Divodāsa), Dīrghatamas and Agastya come under this group, and their verses here number 102, 143, 204, 212, 188, 100 242 and 217 respectively

Of course, there are a few cases where alternative seers have been mentioned ; but, even then, the picture does not alter materially.

2. Those who complete their 100, with verses from other mandalas. Sunahśepa Ājigarti, Kaṇva Ghaura, Praskaṇva Kāṇva and Parāśara Śāktya are the 4 seers here. The first seer of this group completes his 107 with 10 verses found in the 9th book (hymn IX-3 of 10 verses), the second, his 101, with the 5 found in the 9th mandala (hymn IX-94), while the third completes his 107, with the 10 verses found in the 8th and the 9th books, and a further addition of 10 from the Khila section (hymn VIII-49 of 10, hymn IX-95 of 5, and Khila III-1 of 10). The case of Parāśara Śāktya is somewhat peculiar. Six of his hymns, from 1—65 to 1—70, offer two-fold method of counting. According to one method, his verses in the first mandala number 91, according to another, the number is 61 only. He owns 14 verses more in book IX (verses 31 to 44 of hymn IX—97) so that his total comes to 105 or 75 only, He may, therefore, be included in this group if the higher figure is accepted.

3. Those who do not complete their 100, even with additions of verses from the other mandalas, if there be any. The cases of seers Jetas (son of Madhucchāṇḍas), Hiranyastūpa and Savya of the Āṅgīrasa family, Nodhas Gautāma, Mārīca Kaśyapa, the 5 Vārṣāgīra brothers, Svanaya Bhāvayavya and Romaśā (his wife), Lopāmudrā and Agastya's Disciple are instances on this point. Of them, Hiranyastūpa owns 71 verses in the first mandala, and further 20 in the 9th (hymns IX—4 and IX—69 of 10 verses each), or a total of 91 verses in the whole Rġveda, while his kinsman, Savya, has to his credit 72 verses, all in the first mandala. Nodhas of the Gautama family has 74 verses in the first mandala and further 11 in the 8th and the 9th books (hymn VIII—88 of 6 verses, and hymn IX-93 of 5). Thus he owns a total of 85 verses. Seer Mārīca Kaśyapa, curiously enough, owns only one hymn in mandala I (hymn 1-99), which is incidentally the smallest hymn in the whole Rġveda (excepting the Khila Section), consisting of one stanza only, and though he has to his credit several other hymns and verses in books VII, X, IX and I these have a total of 42 verses only. The smallest numbers of verses in this group, however, go to the remaining seers, namely, Jetas, the 5 Vārṣāgīra brothers (sons of king Vṛṣagīra), King Svanaya Bhāvayavya and Romaśā (Svanya's wife), Lopāmudrā (wife of seer Agastya) and an unnamed Disciple of Agastya. Jetas is the seer of hymn 1-11, which consists of 8 stanzas (mantras only). He owns no other hymn or verse elsewhere. The five Vārṣāgīra brothers

jointly own hymn 1-100, consisting of 19 verses, and, of them, Ambarisa alone is credited with further 12 verses in book IX (hymn IX—98). King Svanaya Bhāvayavya and his wife, Romaśā, own only one verse each, or verses 6 & 7 respectively of hymn 1—126, while seers Lopāmudrā and the un-named Disciple of Agastya own stanzas 1 & 2, and 5 & 6 respectively of hymn 1—179. Stanzas 3 & 4 of this hymn go to Agastya himself.

Satarcin seers of the other Maṇḍalas :

It will, however, be found that the attribute "Satarcin" is not strictly applicable to seers of the first maṇḍala alone, as we actually come across a number of seers of 100 verses, or even more, in the other books as well. For instance, seers Gr̥tsamada of the second book, Viśvāmitra of the third, Vāmadeva of the fourth, Atri of the fifth, Bharadvāja of the sixth, Vasiṣṭha of the seventh, Sobhari and Viśvamāna of the eighth, and Asita and Devala of the ninth book, may also be called as seers of a minimum of 100 verses each, on the strength of the verses attributed to them. Satarcin is doubtless an honorific title, and yet these great seers have been denied this honour. It would not have been at all difficult for the compiler to include at least some specimen hymns of these apparently great seers in the first maṇḍala, by transferring some hymns from there to the family books, particularly from the numerous hymns of the seers owning more than 100 or 200 verses, thus avoiding the risk of increasing the bulk of the first book. But this has not been done. And why ? There might have been two plausible reasons for this noninclusion. First, most of these great seers already enjoyed the headships of their respective families, and hence there remained no strong plea for their inclusion in the first maṇḍala. Second, these seers of the family books, though shown as single individual, actually represented different personages of different ages bearing the family-names of the patriarchs of their respective groups, and that their actual identities or personal names having been unknown to the great compiler himself, even specimen hymns labelled under these family-names were not included in the first maṇḍala, but were instead assigned places in the family books. The cases of Viśvāmitra, Vāmadeva, Atri, Bharadvāja, Vasiṣṭha and Gr̥tsamada may be specially mentioned here as instances of gotranames, each name representing more than one individual. (Gr̥tsamada is a pravara-name under the Sunaka gotra). It may be pointed out here that, while the compiler included in the first book the name of Parāśara Śāktya, his great ancestor, he did not incorpo-

rate there even any specimen hymn attributed to Vasistha, the grand-patriarch of his family. As for the two seers of the 9th book, namely Asita and Devala, they could not possibly be included in the first book for obvious reasons, as their hymns are all dedicated to Soma, and the ninth book was exclusively reserved for Soma hymns.

Justification of the title "Satarcin"

From the analysis of the hymns and stanzas of the seers of the first maṇḍala made above, it might appear that the generic title of "Satarcin" as applied to all of them, is a misnomer. Broadly speaking, we get two views from the ancient texts. The Brhaddevatā, the Sarvānukramaṇī and the Gr̥hyasūtra of Āśvalāyana seem inclined to apply the title to all of them regardless of whether they actually own 100 verses or even much less. The Ārṣānukramaṇī (table of seers of the R̥gveda), on the other hand, applies the term to 16 of them, denying the honour to those owning very small numbers of verses. Śaḍguruśiṣya, famous commentator of the Sarvānukramaṇī, apparently falls in a line with the author of the text, and his exposition with the imagery of an umbrella-bearer leading a number of men without umbrellas, looks like an attempt to reconcile the two seemingly opposite views. It is clear that the verses of Svanaya Bhāvayavya and his wife, Romasā, and of Dopāmudrā and the unnamed disciple of Agastya, have found their places in the first maṇḍala quite accidentally, as these actually form parts of two hymns belonging to seers Kakṣivant and Agastya respectively. But there appears to be no suitable explanation for the inclusion of the two hymns of Jetas and the Vārṣāgiras, which stand as separate units. Perhaps, the compiler had in mind the question of equalizing the number of hymns of books I and X. Hence the inclusion of the two hymns in the first maṇḍala, to raise the total to 191, which is the number of hymns of the tenth book. As for the seers owning more than 40 verses each, but not completing their 100, we have perhaps to make some allowance, or assume some probable loss, if the statement of the Ārṣānukramaṇī is to be followed that the first maṇḍala actually incorporates the hymns of 16 Satarcin seers. That there was some tradition, dating perhaps from before the time of Veda-Vyāsa, the compiler, that the seers, whose hymns have found their places in the first maṇḍala, were all reputed as seers of a minimum of 100 verses each (excepting only Jetas and a few others), seems undeniable, and having regard to the long intervals between the periods of the seers and period of compilation of their hymns and

verses by Vyāsa, the probability of some losses cannot be discounted. There remains yet another probability, namely, that the deficient seers might own hymns and verses in the other Vedas, all Vedic hymns and mantras being regarded as "Ṛks" by the ancient teachers; but in the absence of any definite evidence in this regard, the matter cannot be pursued further. The other undeniable fact, in regard to this maṇḍala, is that it incorporates the hymns and verses of the largest number of full-fledged Śatarcin seers, at least 12, if not 16, -- as specified by the author of the Śaunakian Ārāṇukramaṇī. On the other hand, the 9 other books of the Ṛgveda happen to incorporate the hymns of only one or two Śatarcin seers each, provided they can properly be termed as such. The tradition thus stands vindicated, and the first maṇḍala justly deserves to be called as the book of the seers of 100 verses. It is essential to remember, in this connection, that all the four Vedic texts, namely, the three Ṛgvedic Anukramaṇīs, and the Sūtra text of Āśvalāyana, referred to above, happen to be pre-Pāṇinian, belonging to periods ranging from the 5th to the 17th century B. C., at the lowest estimates, and that the tradition recorded therein is indeed much more valuable and much more worthy of credence than 19th or 20th century guesses. It is also to be borne in mind that the Śaunakāś had a Vedic school of their own, dating from the time of Gṛtsamada Śaunaka, principal seer of the second maṇḍala of the Ṛgveda, down at least to the periods of numerous Anukramaṇīs to the Ṛgveda and the Atharvaveda, several of which are still current. Among the Śaunakas, we also come across seers of the Atharvaveda, of which the text commented on by Sāyaṇa happens to be the Śaunakian recension Āśvalāyana represents the tradition of the Śaunaka family. The same may also be said of the text Kātyāyana, who, as the disciple of a Śaunaka teacher, and also as a remote descendant of the far-famed Viśvāmitra, through the line of Kata and Utkola (Utkīla), -- all of them Vedic seers, -- inherited Vedic traditions. The value of the exposition of Śaḍguruśiṣya cannot also be underestimated, as he is reputed to have combined in himself the teachings and traditions of 6 different families of Vedic teachers.

Conclusion :

It is thus abundantly clear, from both traditional and historical sources, that the first maṇḍala of the Ṛgveda is a book mainly incorporating the hymns of the seers of 100 verses or more, and that

many of its seers do not actually belong to later ages than those of the family books. The theory of the later origin of this book thus appears like a fable or myth, a pure invention, having no connection whatever with chronology, or with the actual fact as represented in the Indian tradition preserved in the ancient texts, by the direct descendants of the seers. It is also abundantly clear that, from the point of view of family affiliations :—

(a) the hymns of seers Madhucchandaś, Jetas and Sunaśsepa, Ājigartī alias Devarāta could have been transferred to maṇḍala III, the family book of the Viśvāmitras ;

(b) the hymns of Parāśara Śāktya could easily find their places in maṇḍala VII, the family book of the Vasiṣṭhas :

(c) the hymns of Nodhas Gautama could have been included in maṇḍala IV, the family book of the Ghutamas or Gotamas ;

(d) seer Gotama Rāhūgaṇa could have been the head of book IV, instead of Vāmadeva, the former being very much anterior to the latter ;

(e) the hymns of seers Dīrghatamas and his son, Kakṣivant, and of Hiranyastūpa and Savya could go either to maṇḍala IV or to maṇḍala VI, the family books of the Āṅgirasas, both the Gotamas and the Bharadvājas having been off shoots of the ancient Āṅgirasa family ; and that

(f) the hymns of Kaṇva Ghaura, Medhātithi Kānva and Pras-kaṇva Kānva could have been incorporated in maṇḍala VIII, the family book of the Kanvas.

These have not been done by the compiler, who well knew who was who, because that would have gone against his own principle of incorporating the hymns of the seers of a minimum of 100 verses in the first maṇḍala, and also have deprived these seers of the special honour which was their due. As has been found already, from our brief historical study, these seers of the first maṇḍala actually belonged to different ages dating from the most ancient period of Aryan history. The two Śaunakian texts, the Brhaddevatā and the Ārṣānukramaṇī, the Sarvānukramaṇī of Katyayana, and also the Gr̥hyasūtra of Āśvalāyana were all published long ago, and it is a matter of great regret that the unmistakable peculiarity of the first maṇḍala as stated therein, should have altogether escaped the notice of eminent scholars for such a long time. The protagonists of the linguistic theory and their erstwhile supporters were probably unaware of the Indian tradition, or they altogether ignored it in their zeal to say something new in the matter of the R̥gveda. They

also appear to have been blind to the historical side of the matter. If the seers of the first maṇḍala actually belonged to later ages, and if the language of the hymns of this maṇḍala also really betrayed marks of later ages, these matters could not have escaped the notice of the very ancient Vedic teachers referred to in Yāska's Nirukta and other more ancient texts, or also of Yāska himself and the authors of the Vedic Anukramaṇis and Sūtra texts, who all spoke the language of their books, and who were as such much better judges of the Vedic language than 19th or 20th century scholars learning Sanskrit for research purposes alone.

THE DATE OF NIMBĀRKA

DR. AMAR PRASAD BHATTACHARYYA

The Nimbārka sect (Sampradāya) is said to be the earliest of all the Vaiṣṇava sects. Nimbārka's life sketch has been depicted in the Bhabishyapurāṇ and the skandapurāṇ (Naimisha Khanda)—both being of a very ancient period. It has been said in the famous book "Encyclopaedia of Religions" (By Hastings)—"The Sanakādi Sampradāya, founded by Nimbārka or Nimbāditya, is certainly the oldest of the Bhāgavata churches"—Vol. II, p. 545. The famous scholar Monier Williams also, in his book 'Hinduism' wrote that the Nimbārka sect was the "first in the chronological order" among all the Vaiṣṇava sects (*Vide* : 'Hinduism'—chapter X.) But modern scholars hold different opinions as to the age of Nimbārka, but they are still in doubt about this. According to modern scholars, Nimbārka, is posterior to Shankarāchāryya, and according to some, he is later than Rāmānuja, Madhva and Vallabhāchāryya. Generally Nimbārka is thought to have flourished in the 11th or the 12th century A.D. by modern scholars such as R. G. Bhānderkar, Swāmī Prajñānānanda Saraswatī, Rājendra Nāth Ghosh, and R. L. Mitra. But many new facts and historical data have been now discovered which go to prove beyond doubt that Sri Nimbārkaachāryya flourished earlier than Shankarāchāryya, and it cannot be later than the sixth century A.D. These new facts and data have been elaborately discussed in one of the chapters of the doctorate thesis of the present writer,—the thesis entitled "Dwaitādwaitadarshan of the Nimbārka School of the Vedānta System" being approved of and admitted to the Doctorate Degree by the Calcutta University. The most important and conclusive points of these facts and data are given below in brief for cognizance of the learned. The original book entitled "Sri Nimbārka O Dwaitādwaitadarshan", written in Bengali, has been printed and published.

The famous Keshabkāshmiri Bhatta of the Nimbārka sect was the 30th descendent from Nimbārka as is evident from the succession list. This Keshabkāshmiri Bhatta has been said to be a contemporary of Śrīchaitanya who flourished in the latter part of the 15th century A.D. But this view is erroneous. Because a trust deed (Pāttā) dated Sambat 1217 (1161 A.D.) in the name of the said Keshabkāshmiri Bhatta has been discovered in the Nimbārka Pitha

of Parasurāmpuri, Salimābād, Rājasthan. That deed was made by the inhabitants of Mathura and given to him when he protected them and their religion by his spiritual power from the attack of the Muslims, a brief discription of which has been given in the famous book "Bhaktamāla" of Nābhāji also. Now, the date of that deed (Pāttā) proves beyond doubt that Keshabkāshmiri Bhatta of the Nimbārka sect lived in the 12th century A.D.

Secondly, the date of Śrī Bhatta, a direct disciple of that Keshabkāshmiri Bhatta has also been proved historically. Because Śrī Bhatta's name also appears in the deed mentioned above in which it has been stated that Keshabkāshmiri Bhatta, after receiving the deed, gave it to the hand of Śrī Bhatta, his disciple who was also present there. Besides, Śrī Bhatta wrote a book named 'Yugal-Satak' at the end of which he himself stated the date of its composition as Sambat 1352 (1296 A.D.) This proves that the life-time of Śrī Bhatta, the disciple of above-mentioned Keshabkāshmiri Bhatta, covers at best the period from the middle of the 12th century A.D. to the end of the 13th century A.D.

Thirdly, Haribyās Debāchāryya was the direct disciple of this Śrī Bhatta, and Parasurām Debāchāryya was the direct disciple of Haribyās Debāchāryya. This Parasurām Debāchāryya, who was the 4th descendant from above-mentioned Keshabkāshmiri Bhatta, initiated the Prince of Khejaralā in the Nimbārka rituals in Sambat 1515 (1459 A.D.) as is evident from their record book preserved in the Nimbārka Pitha of Parasurāmpuri of Salimābād. This Parasurām Debāchāryya lived at least up to the 1613 A.D. (1669 Sambat), as a deed dated 1613 A.D. (1669 Sambat) has been found out in which a gift of land of 101 Bighā to him was made by the Mahārāja of Kishangarh. This deed is also preserved in the above-mentioned Nimbārka Pitha of Parasurāmpuri of Salimābād. All these historical facts prove beyond doubt that Keshabkāshmiri Bhatta of the Nimbārka sect lived in the 12th century A.D.

Now, as Keshabkāshmiri Bhatta is the 30th descendant from Nimbārka (as is evident from the succession list) Nimbārka is certainly much anterior to Keshabkāshmiri Bhatta. Therefore, the eleventh or the twelfth century A.D. cannot be in any way, the time of Nimbārka. Now, in the light of those historical data, if we accept at least average twenty years' duration of each Preceptorship, Nimbārka's time will be $(30 \times 20) = 600$ years earlier to Keshabkāshmiri Bhatta (as Keshabkāshmiri Bhatta was the thirtieth (30th) descendant from Nimbārka); i.e. Nimbārka's time will be the sixth

century A.D. and so, he is anterior to Shankarāchāryya who flourished in the 8th century A.D.

Again, the poet Jaydeva also, the author of the 'Gita Gobinda', who flourished in the 12th century A.D. (as he was a court-poet of King Lakshman Sen of the 12th Century), was a Vaishṇab of the Nimbārka sect, and was the 46th descendant from Nimbārka. Jaydeva's name has been mentioned in the succession list of the Spiritual Preceptors of the Tāttisthān of Brindāban, of the Nimbārka sect. (That Jaydeva was a Vaishṇab of the Nimbārka sect, has been elaborately discussed and proved in an article entitled "Where Was Jaydeva Born" published in the Sunday Magazine of the Amrita Bazar Patrika dated 29. 5. 66 by this present writer). This also proves that Nimbārka is much anterior to Jaydeva, i.e., he cannot be of the 12th or the 11th century A.D.

The anteriority of Nimbārka may be proved by other evidences also. Bhāskarāchāryya, in his commentary (Bhāshya) of Brahmasutra 2. 3. 31. "(Nityopalabdhyanupalabdhīprasango' nyataramiṇiyo Bānyatā" Br. su. 2. 3. 31), quoted ad verbum the lines of Śrīnibās from the latter's commentary named Vedāntakaustubha' of the same Sutra, and refuted them (*Vide* :—"yat Punarātmabibhutvabādinām Doshakathanārthaṃ Sutramiti Byākhyātaṃ tadayuktaṃ".....etc.) That line quoted by Bhāskarāchāryya cannot be found in any other commentary of any other commentator prior to Bhāskar. Therefore it can be proved by this that Śrīnibās, the author of the commentary "Vedāntakaustubha" is certainly earlier to Bhāskarāchāryya. But this Śrīnibās is the direct disciple of Nimbārka, and so Nimbārka also is earlier than Bhāskar. Now this Bhāskarāchāryya is a contemporary of Shankar, and therefore, it follows that Nimbārka is earlier than Shankar also.

Secondly, in the Brahmasutra, there is found a "Sutra" (aphorism) namely "Āta eba cha Tad Brahma" (1.2.16) in the commentaries of Nimbārka and his disciple Śrīnibās, after the aphorism (Sutra) 1.2.15. But this extra Sutra (aphorism) cannot be found in the commentaries of Shankarāchāryya and Bhāskarāchāryya. Bhāskarāchāryya, at the end of his commentary of the aphorism 1.2.15 of the Brahmasutra, writes: "Atrābasare 'Āta eba cha Tad Brahma' iti sutram anye Paṭhanti, tat Puṇargatārthamityanyairnābhidhiyate"—here some read an extra sutra namely "Āta eba cha Tad Brahma", but as the sense of that Sutra has been already discussed in the previous sūtras, others do not read it. Now, this extra sutra

in the wording 'Ata eba cha Tad Brahma' can be found in the commentaries of Nimbārka and his disciple Śrīnibās only. Rāmānuja and Śrīkantha also read this extra Sutra, but they are posterior to Bhāskarāchāryya, and so they cannot be referred to by Bhāskar by the word 'Anye' here. Besides, the wording of this extra Sutra by Rāmānuja is as, "Ata eba cha sa Brahma", and not as "Ata eba cha Tad Brahmā" as quoted by Bhāskar. So, from this it is clearly proved that Bhāskar, by the word 'Anye' here, refers to the commentaries of Śrīnibās and Nimbārka, i.e., Śrīnibās and Nimbārka are earlier than Bhāskar, and so they both are senior to Shankarāchāryya also, who is a contemporary of Bhāskar.

Again, that Śrīnibās and his preceptor Nimbārka—both had flourished before Shankarāchāryya, can be proved by internal evidences of their works also. Śrīnibās, the direct disciple of Nimbārka, established the doctrine of "Bhedāvedabāda (the doctrine of difference in non-difference) in his commentary 'Vedāntakaustubha' of Brahmasutra 2.1.13. Shankarāchāryya, in his commentary of Brahmasutra, mentions the views of Śrīnibāsa at the beginning of his commentary of sutra 2.1.14, and refutes it. Now, if we compare both the above-mentioned passages of Śrīnibās and Shankar, we can see that what is the conclusion (Siddhānta) of Śrīnibāsa has been accepted as 'Pūrbapaksha' (the views of the opposite party to be refuted) by Shankar, and the most remarkable points here are that the thought and the language of both the passages correspond to each other to a great extent. (The passages could not be quoted here for want of space). Moreover, it can be found that the thought and language of the 'Pūrbapaksha' (the views of the opposite party to be refuted) of the commentary of Shankar of the Bṛhadāraṇyaka Upanishat 5.1.1. also correspond to those of the commentary of Śrīnibāsa of Brahmasutra 2.1.13. Here also Shankar accepted the views of Śrīnibāsa (i.e., Bhedāvedabad) as the 'Pūrbapaksha' and tried to refute them. From all these evidences it can be clearly proved that Shankarāchāryya was fully aware of the commentary of Śrīnibāsa. i.e., Śrīnibāsa is earlier than Shankarāchāryya. But as Śrīnibāsa is the direct disciple of Nimbārka, the latter also is anterior to Shankar.

In this connection, there are some other points to be carefully noted. Nimbārka's commentary of Brahmasutra named "Vedānta Pārijāta Sourabha" is very brief, and in it, there is not even any mention of different doctrines of Vedānta, namely Absolute Monism

(Advaita-vāda) Dualism (Dvaitavāda), Qualified Monism (Viśiṣṭādvaitavāda), etc., nor of any other Achāryyas or commentators of Vedānta like Shankar, Rāmānuja and others, nor the author tried anywhere to refute the views of other Vedāntists. He only explained the aphorisms of Brahmasutra in his own way, and established the doctrine of 'Bhedāvedabāda' (the doctrine of difference in non-difference). This also shows that Nimbārka is earlier than Shankar, Rāmānuja, and other Vedāntists and commentators of Brahmasutra. Had Nimbārka been posterior to Shankar, he could not but give a fitting reply to the latter's refutation of Bhedāvedabād in his commentary of Brahmasutra and Upanishat, at least he could not keep silence. Because, the world famous Shankarāchāryya is such a great genius as could not be overlooked in any way. The same argument should be applied regarding Śrinibāsa and his commentary "Vedānta-Kaustubha" also.

Besides, Shankarāchāryya refuted the doctrine of "chaturbyuhabād" of the Bhāgavata churches in his commentary of the Sūtras 2.2.42-45 of the "Brahmasūtra". But Nimbārka interpreted those sūtras as the refutation of the doctrine of 'Shaktivād': He did not even mention the refutation of the 'Chaturbyuhabād' in the interpretation of those sūtras by Shankar, not to speak of opposing it. Being a Vaishṇava, had Nimbārka been later than Shankar, he could not but explain those sūtras without mentioning or refuting Shankar's interpretation, as Rāmānuja and others did. Similarly, Shankarāchāryya interpreted the Brahmasūtras 2.3.19-28 as establishing the atomic quantity (Anutva) of 'Jīva' (Individual Soul), but later in the Sūtra 2.3.39 ("Tadgunasāratvāt tu Tadbyapadesha Prāñābat") Shankar said that the atomic quantity of 'Jīva' (individual soul) is the view of the 'Pūrbapaksha', and not of the author of the Brahmasūtra, and then he, in this Sūtra, refuted that view (anutva) and established the 'bibhutava' (all-pervasiveness) of the individual Soul (Jīva). But Nimbārka established the atomic quantity (anutva) of 'Jīva' in those Sūtras, and he did not even mention Shankar's view and refutation of 'anutva' of Jīva, not to speak of rebutting it. This would not have been possible if Nimbārka was posterior to Shankar. For, all the Vaishṇavāchāryyas, later than Shankar, refuted Shankar's view of "Bibhutva" (all-pervasiveness) of Jīva (the individual soul) and established the anutva (atomic quantity) of Jīva in those sūtras. Besides this, the explanation of the Brahmasūtra 2.3.20 by Shankar and Nimbārka corresponds greatly in thought and language, Nimbārka explaining it briefly, but Shankar more elaborately. All these facts

mentioned above prove without any shadow of doubt that Nimbārka flourished earlier than Shankarāchāryya.

But it has been pointed out by some scholars that in the books namely "Sabisesha-Nirbisesha-Srīkrishṇa Stabarājah," "Vedānta Tattvabodhaḥ", and "Madhvamukhamardanam" which are erroneously said to be written by Nimbārka, there are found refutations of various doctrines of 'Advaitavāda, of Shankar, and this shows that Nimbārka is posterior to Shankar. But this view also is certainly erroneous. Because, it has now been discovered that the aforesaid book "Sabisesha-Nirbisesha-Srīkrishṇa Stabarāja" is written not by Nimbārka, but by some other Scholar of the Nimbārka sect later than Shankar. (*Vide* : "Yagul-Satak"—Introduction, p. 31, Ed. by Brajaballab Sharanji Vedāntāchāryya, and "Vedānta Tattvasūlha" 3rd Edn. by Pandit Kishore Dasji, Introduction.) The book "Vedānta Tattvabodha" is written by Anantarām, a Pandit of the Nimbārka sect, and not by Nimbārka, as is evident from the title-page of the book. The book "Madhvamukhamardanam" also is not written by Nimbārka, nor is it a book of the Nimbārka sect, but it is a book of the 'Advaita' School of Vedānta, written by the famous Scholar Appaya Dikshit of the Shankar sect.

Again, it has been said by some that the book "Vedāntakārikā-bali" in which refutations of various doctrines of Shankar are found, is written by Śrīnibāsa, the direct disciple of Nimbārka. But this view also is not correct. Because the book 'Vedāntakārikābali' is written not by Śrīnibāsa, but by Pandit Purushottam Prasad, a scholar of the Nimbārka sect later than Shankar, as is evident from the very title-page of the book.

So on the basis of these books, Nimbārka should not be placed later than Shankar in any way; but that he is earlier than Shankar has been proved above clearly and conclusively.

Now the question arises :—If Nimbārka is earlier than Shankarāchāryya, then how much earlier is he? In answer to this the following facts may be put forward :—

In his commentary "Vedānta Kaustubha" of the Brahmasutra 2.2.28 ("Nābhāba Upalabdhe") Śrīnibāsa, the disciple of Nimbārka quoted the following slokas of "Viprabhikshu", by saying "Uktancha-Viprabhikshuṇā" :—"Apratyakshopalambhasya Nārthadr̥ṣhti Prasi-dhyati. Abibhāgo' pi Buddhyatmā Biparyāsita-darsanair, Grāhya-grāhaka Sambittivedabāniba lakshyate".

Now, by the word "Viprabhikshu" the famous Buddha philosopher 'Dharmakīrti' is meant, as he was a 'Bīpra' (a Brahmin) in

his early life, and afterwards became a 'bhikshu'—a Buddha-monk. Those two slokas also quoted above, are from Dharmakīrti's famous book *Pramāṇ-Vārttika*. (*Vide* :—" *Pramāṇ-Vārttika*, Sl. 3.354—Edn. of Rāhul Samkṛityāyana, and Sarbadarshansamgrahan'—Poona Edn., pp. 30-32).

So, from this it is clear that Śrīnibāsa is later than Dharmakīrti, the Buddha-Philosopher, or at best his contemporary. Now, the date of this Dharmakīrti is the sixth or the seventh century A.D. So, Śrīnibāsa, a disciple of Nimbārka, who has been proved above to be anterior to Shankar (8th A.D.) must belong to the sixth or the 7th century A.D. . Therefore, from this we can reasonably conclude that Nimbārka also, who is the direct preceptor of Śrīnibāsa flourished in the sixth century A.D. This calculation of the sixth century A.D. to be Nimbārka's time also corresponds to our previous calculation based on the time of Kesabakāshmiri Bhatta and on the succession list (Guru Paramparā) discussed above.

HISTORY OF INDIAN MAGIC

JOHN BOOTH

California, U.S.A.

For different reasons and qualities, the three persons with whom I personally conferred during my first visit to India in 1948 that most impressed me were Pandit Nehru the Prime Minister, Devadas Gandhi the journalist son of Mahatma Gandhi, and P. C. Sorcar the distinguished illusionist.

In his own sphere each man will be remembered for countless generations after most of his contemporaries have been forgotten. But I am concerned here primarily with the fascinating conditions and background that united to produce, most unexpectedly in the world of conjuring, the phenomenon that is Sorcar. That he occupies a unique niche in the worldwide realm of legerdemain is almost universally recognised.

* * * * *

A greatman brings a contagious spiritual dynamic to his creations. He may not articulate this. But it has the capacity, subtly, to move his fellow man in ways uncanny. The soul of India, spiritual and natural, that nurtured Sorcar has so much of mystery, poetry and conjecture to impart.

When the outsider considers India his heart embraces Buddha, Asoka and Gandhi ; his imagination sees the incomparable Himalaya and the legendary Ganges ; his spirit is moved by the ethereal Taj Mahal. The soul of these jewels is a mystical quality. India is mysticism and wonder.

It is fitting that this land should spawn the yogi, the fakir and the jaduwallah. Out of the stuff of speculation myth-makers appropriately gave birth to the beguiling Indian Rope Trick legend. That it is probably the counterpart of the Western world's Jack and the Beanstalk tale is less important than the fact that both stories prove the universality of minds, the brotherhood of man under the uniting bonds of similar hopes, needs and loves.

The beginnings of magic in the vast Indian subcontinent are misty with poetic overtones. Some persons assert that magic was practiced in the court of Lord Indra and so Indrajal is a synonym for the art. Sorcar has reached far back to these legendary origins for this gemlike world to describe his own theatrical productions. Within India, magic is also characterized as Bhoj-Baji or Bhoj-Vidya, named for Rajah Bhoj who allegedly practiced the mysterious calling. Since the good Rajah lived more than 2300 years ago, India offers significant credentials to back its claim as a "Home of Magic and Mystery."

Not until the British arrived in India was a firm bridge built connecting it with the vast world of the West. Millenia had passed without the arts of the Asiatic nation being much more than a vague rumor in European capitals. But now channels of communication were opened. India revealed to the world a rich cultural depth in philosophy and religion. But it was quickly seen that conjuring itself had long since passed its apogee. It had stagnated and needed the inspiration of fresh breezes from the outside.

What had caused this degeneration ?

No art possesses status or vigor unless it can contribute to and draw from the other aspects of local or universal culture. A sterile and static art form is like a castoff mango skin. The meat that is its vitality has already been eaten. Nothing is left to revitalise it or for it to give its possessor.

Indian magic had lost its ability to relate meaningfully to the surrounding culture. This was a tragedy because at one time Bengali magicians and jugglers could intrigue the highest imperial courts.

When I made a respectful pilgrimage in 1957 to the tomb of the Great Emperor Jehangir, outside gentil Lahore, I walked in the shadow of a man whose autobiography in Persian, *Dwazda-Shaha-Jehangiri* relates his astonishment at the feats of seven Bengali wizards who performed at his court. Twenty-eight feats are described in detail many of which are unknown to followers of legerdemain today. Allowing for credulity and exaggeration some of the basic effects suggest new avenues of investigation for creative 20th century minds.

Gradually not only the stunts themselves but the creative spark manifest in this 1606 A.D. performance at the Royal Court began to sputter out. A few routine tricks were being repeated interminably by each generation of practicing magicians. Originality had dried up because the art no longer was drawing inspiration from

its own environment. In consequence, it could no more endow others with ideas, lift them with wonder or challenge their intellects.

And so it deteriorated and became the possession of the streets, and the illiterate poor. Without creativity and shorn of vitality it had little to offer Indian culture. Its status reached the nadir in the art world. Conjuring was associated with jaduwallah crouched beside dusty roads, eking out a living with the few annas cast their way.

This is not to deny that an occasional star flared briefly in the sky. The annals of Indian conjuring lore that lie upon my bookshelves tell of several nineteenth and twentieth century practitioners whose skills have made them memorable.

I am thinking of Sheshal in the 1830's who titled himself the *Brahmin of the Air*. Under his spell an assistant would float in a sitting position, several feet off the ground, with one hand lightly resting on a short bamboo pole. History notes that Indian magicians were the world's first to perform the surprising feat of human suspension in midair without any seeming support.

It remained for two English magicians to perceive the depths and possibilities of the Indian suspension. Sylvester, "The Fakir of Oolu," caused a sensation by removing the bamboo pole. His helper still remained suspended in midair. But it was London's celebrated John Nevil Maskelyne, sharer with French-Hungarian Bautier DeKolta of the reputation of being the most inventive magician in history, who raised this masterpiece of Indian magic to its zenith. Under his wand, the suspension took the miraculous step of becoming a levitation. The motionless suspended human being was made to float upward, moving smoothly and gently in obedience to the Maskelyne commands!

Thus does one culture appreciate and draw upon another. And both develop in the process.

The inspiration for one of the Western world's fundamental puzzlers, the Needle Swallowing Trick, can probably be traced back to the genius of Ramo Samee (Ramosamee). In the 1840's he was apparently swallowing beads and horsehair separately and then regurgitating the former threaded upon the later. He created a sensation with this at the Garrick Theatre in London. European magicians seized upon this Indian's fascinating effect. By substituting needles, sharp and made of steel, they added a measure of peril and drama missing in the glass beads, and gave the world one of its classic effects.

All magicians again are indebted to a basic Eastern idea.

For the next three quarter of a century Indian magic rested. The street magicians continued to grow mango trees under dusty mantles and cause balls to move mysteriously from cup to cup in one of the ancient classics of legerdemain. Juggling, acrobatics and snake charming were adjuncts to bolster a faltering art unable to stand strongly on its own feet.

Hindoo fakirs for generations have practiced feats of self-immolation and self-hypnosis. These are often associated with religious concerns or performed in the open air as on ghats beside the Mother Ganges. Constructing upon these fear-defying, body-controlling concepts, a number of 20th century Indian necromancers have achieved fame beyond their own shores.

Abdul traveled America with Howard Thurston, who was the world's greatest illusionist during the first third of this century. For nearly an hour he would remain visible, lying with eyes closed in a sealed glass casket underwater at one side of the stage. The main show moved forward semi-oblivious to the man whose life process was being sustained with so little oxygen.

Tarah Bey and Romen Bey confounded physicians of East and West by controlling and varying the rate of their pulse beats. Kuda Bux and other Indian conjurers have shown the West how successfully a barefooted man can stride through a long firepit resisting surface temperature of 800 degrees fahrenheit. This ancient and honored Hindoo feat of firewalking has been transferred to the cultures of Pacific islands like Fiji and Tahiti.

All of these artists evoked memories of the great days of Indian magic. They underscored India's abiding absorption with mysticism, the relationship of mind control over body action, and the power of the human soul when united with the Oversoul of all Being. This is a philosophical orientation frequently overlooked in Western conjuring which tends to be concerned with physical phenomena : the production, transformation, transference or evanishment of material objects. To India's many contributions to world magic, I would add this one of the most monumental. The rest of the earth has not yet fully perceived its significance. When it does I predict important unprobed dimensions will be revealed and developed for creative themes and problems in conjuring.

Unfortunately, except for these rare exceptions appearing at intervals, Indian conjuring across recent centuries has been primarily associated with the manipulative magic of the open streets. It was the occupation of illiterate, impoverished wandering performers

whose repertoires were predictably limited and unchanging, who performed generation after generation oblivious to the vast currents of change and growth occurring in the culture around them.

The brilliant heritage was there. But the art had sunk into dormancy, associated with mediocrity and parochialism. One might say that India, one of the world's largest nations and oldest civilisations, was waiting quietly and hopefully for a long overdue giant to appear who could release the springs of creativity and bring the conjuring art back into full flower.

The land of Buddha is so extensive and populous, its traditions so old and ingrained, its economic, and political situation undergoing such epochal transformations, that few persons expected that our generation would produce such a man. It requires an individual of such stature, resources and genius to make a revolutionary conjuring impact upon so complex and huge nation that no one visualized the magic world itself being able to develop such a personality.

A sage has remarked that when the night is darkest often the dawn is then closest to breaking. Out of the twilight of Indian conjuring into the full glare of the cultural spotlight moved Sorcar !

His coming was quiet at first. As a student of Calcutta University and a young gentleman of obvious culture, his taking up the study and practice of the neglected art of legerdemain was in itself an act of courage for a person of his background. His facile pen began to write articles published in magicians' journals in many countries outside India, from Japan through Europe to North America.

Like many an unrecognized leader before him, he was at first occasionally chided by the foreign press for his claims and use of superlatives. But this did not deter him. Unknown to magicians outside his native land, the early 1940's saw the writing and publication by Sorcar of nearly a dozen small books on magic for the people of Asia. Printed in Bengali and English they dealt with hypnotism, pocket tricks, stage illusions and Hindoo Magic. Already he was beginning to lay the foundations that were to work a miracle in the history of Indian conjuring.

One November afternoon in Calcutta I was taking lunch in the dining room of the Great Eastern Hotel. It was 1948 and I had not yet met Sorcar, although we had corresponded. Suddenly I saw that unmistakable figure, with handsome and smiling face, working its way through the tables toward me. In his hands was a copy of one of my books *Forging Ahead in Magic*. He was

kind enough to say that it had been of great help to him in his development.

At that first meeting it was clear to me that I was in the presence of a man with rare drive, vision and capacities. Already he was almost as well known in India as Thurston and Blackstone were in the United States or David Devant had been in England. He was rapidly becoming a household word in the urban centres of his own land.

Later, Sorcar generously helped to settle me in the overnight railroad carriage bearing me north to the palace of the Maharajah of Cooch Behar. In the process he summoned a news vender staggering under a load of magazines that stretched above his head.

"Here is some reading matter for your trip," the magician said, purchasing four different magazines from the stack. What he didn't state (and which I learned to my delight as I leafed through the publications later) was that each of those current magazines contained an article from his own pen. Few if any other magicians of the world could duplicate that casual feat in their own country.

During my week as guest of the Maharajah he alluded several times to his fascination with the work of his fellow countrymen Sorcar. Indeed, the artist was already commanding the respectful attention not only of India's press but of its leaders. Within a few short years he had begun to transform the domestic standing of the art and restore memories of command performances once associated with the Emperor Jehangir and the great Moghul dynasty.

In spite of his amazing standing in this newly independent nation, I felt that he had still not performed the necessary break-through that only a great man could accomplish. In the volume that I wrote following my year roving Asia from Japan and China through India and Tibet, *Febulous Destinations*,* I included this forthright paragraph :

"Before I departed India's shores, the Great Jason (Eddie Joseph), in Bombay, and P. C. Sorcar, in Calcutta, among others, entertained me lavishly. They spread before my eyes the riches of their repertoires. From the four corners of their colorful cities they brought in leading prestidigitators. Dinners and public shows were staged. Never have people been kinder in their hospitality. But they were Western-minded, Western-acting magicians. Purely Indian miracles

were lacking. I saw no indigenous magic other than the few centuries-old works with which we are all familiar."

I recognized that I might offend by this frankness. But I hoped ardently that the Indian readers would be big enough to see the truth of my judgment; and then try to relate conjuring to their own rich and ancient cultural attainments. Sorcar proved that he is a big man. One has only to look at the recent history of Indian magic!

Slowly the magic and illusions, the costumes and arrangements, that reminded one of European or American conjurers were cast aside. In place of the Western tuxedo Sorcar donned the rich robes of an Indian prince. The legends and arts of his own great country provide settings and themes for the best magic that the world could offer. No narrow chauvinist, Sorcar respects quality and worth no matter what its ethnic or national origin. He has poured into his massive stage shows, after transforming some of them with his own cultural touches, illusions with automobiles, buzz saws and other objects as modern as the minute itself.

Looking back, it seems as though almost overnight Sorcar, alone, lifted respect for the conjuring in India onto a new level. He performed the sort of historic breakthrough in an art concept that occurs only once every few centuries. It is one thing to attract wide-spread attentions by the use of novelties and sensation. It is quite another matter to affect the very foundations of an art's character and status in one's own country. This latter result has been the herculean achievement of Sorcar, the Calcutta University scholar, who has gone onto become one of the cultural leaders of his period.

Today, conjuring in India is often associated with the finer arts. Almost solely through the efforts of Sorcar it now has a literature of its own. He is known as an author of books all over the globe. His monumental trilogy, of which this is the third volume, is nearly of an unique character in conjuring literature annals. That it will perpetuate the name of the foremost Indian illusionist of history is less important than the fact that it advances a great art and the cause of Indian culture.

Fortunately Sorcar is not a prophet without honour in his own land. The President of India conferred upon him in 1964, the title *Padmashri*. The Mayor of India's largest city, Calcuta, gave him a Civic Reception, which is almost the local counterpart of the Broadway tickertape parade with which America would accord a returning hero.

Conjuring has indeed achieved a long sought status when one of its practitioners is so honored by his own nation.

Years ago I wrote prophetically : " For Eastern Magic Sorcar is performing the identical historic function that the illustrious Robert-Houdin served for Western Conjuring. Both magicians found magic in their own places and time identified with the lesser arts but by virtue of their own cultural attainments and by sheer force of personality and skill, raised legerdemain to a position of respect among greater arts. Both conjurers will be remembered gratefully by generations yet unborn as immortals in the entertainment world, as masters in their own great craft.... "

Let us examine more closely this parallel between P. C. Sorcar and Robert-Houdin, two magicians living almost precisely one century apart. Frenchman Robert-Houdin is called the " Father of Modern Magic." He made an almost clean break from the old time conjuring styles by giving up the heavy trappings and equipment, the occult atmosphere and often coarse presentations ; in their stead, he worked upon a clean stage, dressed and acting as a man of culture and learning. In lifting magic from a busker's occupation to a calling fit for society and the intelligentsia he transformed its image and character into one of the nobler arts.

I have already detailed the manner in which Sorcar, although primarily an illusionist, has fulfilled a similar cleansing and elevating mission in the great Asiatic subcontinent. Robert-Houdin wrote six notable books plus one of the finisets of memoirs in all literature. In the course of his performances, royalty, beginning with Louis Philippe of France, sat at his feet. His government awarded him several medals, chiefly for his pioneering application of electricity to the operation of clock motors. Finally, the illustrious French prestidigitator undertook an ambassadorial journey to Algeria " to counteract the influences of the Marabout prists over the natives."

P. C. Sorcar's contributions to the world of magic literature already fill a small bookshelf. His sorcery has been the marvel of numerous heads of state not to mention royal personages like the King of Nepal. Although not associated with scientific pursuits or startling inventions, as was Robert-Houdin, the Indian wizard's governmental awards derive directly from his distinction as a conjurer. Finally, Sorcar and his company have been his own government's official Cultural Ambassadors, being sent on triumphat tours to the Soviet Union and Japan among other countries. To find a worthy exchange for the magician, the Soviet Union sent back to

India nothing less than its greatest performing arts group, the famed Bolshoi Ballet !

Magicians with European-styled illusion shows have usually drawn good houses on tours around the world. But few of them have matched the repeated box office records established by the Indian illusion extravaganza *Indrajal*, offered by The Great Sorcar and company, in country after country. This Asiatic cultural attraction is offering India's arts, augmented by universal conjuring secrets, to the rest of the world as a goodwill offering, proff of the resurgence of that ancient land's own best traditions.

A consummate artist usually has a rare sense of history. Sorcar has distinguished between the transient and the permanent in the arts. He understands the continuity that makes for stability and learning ; he recognizes the imperative of innovation and courageous breaks with the past when the times demand it. He has not feared to spend money lavishly in order to move closer and closer to perfection. His energies have been unflagging to put the magic touch of refinement on every detail that can add to a distinguished entertainer's artistry. Above all, he is constantly growing and improving.

Sorcar knows that it is the uncommon, the elegant, the mysterious and the poetic that inspires struggling man to hope, sacrifice and climb. The public, more than it realizes, wants masterpieces. They left people above themselves. Sorcar possesses the mystic amalgam, this indefinable charisma, that marks the man likely to be remembered by the ages.

Within India, as in many countries of the West, conjuring possesses a high status, today, because it has finally meshed in with the other arts. Its vitality is not merely self-renewing but expanding through interaction with the erudition, findings and achievements of surrounding culture. Only this dynamic and potential in any art form can attract to it men of outstanding capacities and backgrounds. It is fantastic when one man can create this condition, in one lifetime, in a nation as ancient and complex as India. Sorcar effected this miracle while becoming a world figure himself.

A great magician is a Poet of Prestidigitation, a Tiffany of Thaumaturgy. He enlarges our imagination as he takes us into a mysterious dream world where horizons have no limits and immortality is breathed into all being. Age-old classical magic will never die for there is a crystal thread which ties true artistry to the human soul. It casts a lustrous light over the humdrum, converting the prosaic into the miraculous and capturing eternity in a moment of time.

ALL SOULS NIGHT

GEOFFREY JOHNSON

Multitudes as ever of leaves falling
At the first touch of rime,
Multitudes of the dead calling
This night, and throughout time ;

Multitudes of tongues in the blown leaves
Crying and dying away.
With what wild longing my heart heaves,
Yet somehow here I stay.

Reviews and Notices of Books

A Month Soon Goes.—By Storm Jameson. Jacket designed by Basil Smith. Published by Macmillan & Co. Ltd. Pages 214. Price 18s.

Storm Jameson is one of the most distinguished women writers in England of our times, and her novel under review is a typical contemporary fiction. Its time-span is objectively cribbed and subjectively sprawling. The action takes place on seven days, spread over four to five weeks in summer. The setting is a remote English countryside, the perspective of the wide world of London, Paris and New York looming large behind.

The plot is thin and amorphous, yet having a unity in the sustained interest of the heroine's journal. 'Sarah Faulkner, celebrated diseuse, who has come home to rest after four years of touring in Europe and America, is responsible, directly or indirectly, for great deal of disturbance, even for what may or may not be a murder.' While the current of events in the outer world flows leisurely through the entanglements of the fates of a number of minor characters on the secondary level, the primary interest lies in following the inner life of the central figure and her growing child.

The novel has been called 'a light comedy', and its prevailing mood is 'entertainment, tart, intelligent, witty'. But the tragedy of modern life, a sense of frustration hangs heavy on all. While not conforming to the pattern of the Stream of Consciousness novel, the volume shows perpetual psychological interest in following closely both the obvious reactions of the individual personality on the plane of ordinary conscious life and the subtler, but no less persistent, subconscious musings of the mind, not unoften the two juxtaposed, as here :

Edward Faulkner.—

"You go on lying and lying, until You've lost touch with yourself completely—and you never get back, never." But what am I telling her ? That she ought to kill part of herself, as I did ? Shouldn't I tell her : at all costs do what you want to do ?

The emotional graph is always drawn with precision. The feelings of the eighteen-year old daughter, meeting her mother, an internationally famous artist, after years—simultaneous upsurge of impulsiveness and shyness, of natural affection and suppressed revulsion—are delicately traced.

The saga of the inner life of a super-sophisticated character is told with multiple choric aids. There is the chorus of the two women, the secretary and the masseuse, who, as another character in the book says of them, have in them 'enough derision, bitterness, greed, experience, to

poison a city'. Then there is enough of speculation of a political and social, cultural and philosophical nature. The writer Smith is often made to talk platitudes, *e.g.*

'Unless an old family is producing something, I see no reason why it shouldn't be dispossessed and set to work.' 'Nothing is changed. There are still nauseatingly rich people and poor people; power is still in a few hands, class is still a stumbling block, education crazily unequal, social equality a myth?'

And finally bold criticisms are blurted out by almost all. The views on Love and Marriage are rather shocking: 'All forms of Love are an illness, a disease of the organism, a bloody issue,' 'Thirtyfive is the age when an intelligent woman should begin to think of marrying'.

The attitude is satirically anti-intellectual: 'More than half the trouble in this lunatic asylum of a world is caused by people wanting to know the answers to questions they'd better never have asked? The curse of civilization has been diagnosed as resulting from the priority wrongly given to the intellect over the instincts: 'Our fore-brain is a tumour, an over-growth, possibly malignant, since it increases at the expense of the instincts.—Other animals have become extinct by overgrowing. I dare say we shall?'

Edward Faulkner, the deceived—and self-deceived—husband, is propped up as decaying specimen of the old, idealistic denial of life. He would imagine himself living cosily in his Victorian complacency: 'I am inexcusably fastidious, an upper-class snob', he asserts, and would not divorce his false wife, as he believes jealousy to be 'not only sordid but a ridiculous emotion'.

The end of the novel is in a healthy tone, evincing the triumph of the supreme principle of Life. Medbourne, hovering on the borders of sense and insanity, touches Harriet's cheek timidly with a warm yet tender congratulation—"Why, you're happy! Marvellous!"—as Sarah's car leaves the village never to return. It is a sadly sweet ending, certainly not gloomy, but haloed in effulgent life.

K. LAHIRI

Ourselfes

NATIONAL DEBATE

The University Grants Commission enquired whether the University was agreeable to take up the responsibility for holding the Zonal debating competition for the Calcutta Zone comprising of the States of West Bengal, Bihar, Orissa and Assam and making hospitality arrangements for the participants in connection with the celebration of International Co-operations year in the domain of education and culture. Zonal debates are to be held in three other zones, namely Allahabad, Bombay and Osmania. The judges for the debates would be appointed by the Vice-Chancellor of the University concerned. The U.G.C. would been all incidental charges in connection with it for not more than two days in the place of the debates.

The best team from each zone would be required to come to Delhi for the National Debate to be held on 14.11.66. The University team for the zonal debate and the zonal team for national debate may have two speakers each and the subject for the contest both at the zonal and national level may be either of the following :

- 1) U.N. has not succeeded in giving peace to the world.
- 2) International Co-operation is inconsistent with national sovereignty.

The first team in the national debate would be given an impressive trophy and the following prizes would also be given to the first two teams.

1st team—Rs 500/- each

2nd team—Rs 300/- each

The participants in the national debate would be paid suitable travelling expenses.

The information has been circulated to all affiliated institutions under the University.

UNIFORM CALENDAR OF TERMS FOR THE UNIVERSITIES IN INDIA

The University Grants Commission has had under consideration the question of evolving a uniform calendar of terms for the Universities in order to avoid the difficulties which are generally experienc-

ed on account of the differences in the commencement of the terms of universities specially with regard to admission to all India technical and professional institutions affiliated to universities as also to institutions holding entrance examination for admission on an all India basis. The commission had appointed a Committee to look into this question on the basis of the recommendations of this Committee, the Commission has decided that the Universities be advised as under :

(a) The academic year in Universities may commence on a date between the last Monday of June and the first Monday of July.

(b) Within the same State the academic session in the Universities should start on the same date.

(c) The number of working days in every University exclusive of examination days Sundays, holidays and preparatory leave period for examinations should be between 180 to 200 days. A minimum attendance should also be insisted upon.

(d) Every University should observe two compulsory holidays on the 15th August and 26th January and all other holidays should be cut down as far as possible.

The views of the Commission are brought to the notice of the Universities. It is requested that the action taken in this behalf may be intimated to the Commission in due course.

VISITING SCHOLARS

The following scholars have been selected under the U.G.C. scheme of Exchange of Teachers for the academic year 1965-66.

(1) Dr. Bimalendu Ghosh—Professor Chemical Engineering, Punjab University, Chandigarh.

(2) Dr. B. C. Halder, Professor of Chemistry, Bombay University.

(3) Dr. Yaspal, Tata Institute of Fundamental Research, Colaba, Bombay.

(4) Dr. Nathmal Tatya, Director, Prakrita Jaina Institute, Vaisali, Muzaffarpur.



Notifications

CALCUTTA UNIVERSITY

Notification No. CSR/11/66

It is notified for general information that the following changes in the Regulations for the Three-Year B.A. and B.Sc. Examinations as well as the revised syllabus in Mathematics Honours for the Three-Year Degree Examination in Arts and Science were adopted by the Academic Council on the 26th March, 1966 and accepted by the Senate on the 16th April, 1966 :

(i) That the figure 'IV' occurring in line 3 of section 44 of the B.Sc. Regulations against Honours subject under Part I be replaced by 'V' and the figure 'V' in line 10 of the same section be replaced by 'VI'.

(ii) That the words 'Paper I to V in case of Mathematics Honours' be placed within bracket and be inserted below 'Papers I to IV' appearing against Honours subject under Part I of Section 44 of the 3-Year B.A. Regulations and the words 'Papers VI to VIII in case of Mathematics Honours' be placed within bracket and be inserted below 'Papers V to VIII' appearing against Honours subject under Part II of the same section.

(iii) That the existing syllabus in Mathematics Honours for the Three-Year Degree Examinations in Arts and Science be replaced by the revised syllabus of the subject.

REVISED SYLLABUS IN MATHEMATICS HONOURS

Paper I

Algebra—100 marks

Complex numbers, De Moivre's theorem. Exponential, sine, cosine and logarithm of a complex number. Polynomials. Division algorithm. Fundamental theorem of classical algebra (no proof required) and its consequences. Descartes' rule of signs and its applications. Relations between roots and co-efficient. Symmetric functions of the roots. Transformations of equations. Reciprocal and binomial equations. Cardan's solution of the cubic and Euler's and Ferrari's solutions of biquadratic equations. Location of roots. Sturm's theorem. Approximation to real roots by Horner's method.

Simple continued fractions and their successive convergents and properties. Representation of a quadratic surd as a periodic continued fraction.

Inequalities involving arithmetic and geometric means. Cauchy's inequality. Summation of finite series (including trigonometrical series).

Determinants and their properties. Multiplication of determinates. Adjoint of a determinant. Solution of linear equations by Cramer's rule. Laplace's development of a determinant. Symmetric determinants. Skew-symmetric determinants up to fourth order.

Introduction to the concepts of Groups, Rings, Fields and Vector spaces.

Metrics, Addition and Multiplication of matrices. Transpose, Adjoint and Inverse of a matrix, Rank of a matrix, Solution of linear equations with not more than three unknown. Linear transformations. Orthogonal transformation.

Paper II

Geometry and Vectors—100 marks

(In this paper there should be two groups A and B containing 70 and 30 marks respectively).

GROUP A

Analytical Geometry. (In two dimensions) Cartesian co-ordinates. Straight lines and pair of straight lines. Circle. Parabola, Ellipse. Hyperbola, Transformation of rectangular axes. Invariants of transformation. Reduction of the general equation of the second degree. For a conic represented by the general equation :

Focus, directrix, tangents, normals, conjugate diameters, pole and polar asymptotes, Polar equations of conics,

(In three dimensions) Cartesian, cylindrical and polar co-ordinates. Transformation of rectangular axes. Planes, straight lines, spheres, cones, cylinders, ellipsoids, hyperboloids and paraboloids. Generators. Invariants of orthogonal transformation. Reduction of the general equation of the second degree. For a quadric represented by the general equation; tangent planes, normals diameters and diametral planes. Simple properties of plane sections.

GROUP B

Pure Projective Geometry; Central projection. Figures in perspective. Ideal elements (Points, lines and plane at infinity). Triangles in perspective. Desargue's theorem or perspective triangles. The principle of Duality in the plane. Complete quadrangle and complete quadrilateral. Harmonic forms and their elementary properties. Cross-ratio of four points and four lines. Perspectivity and projectivity of ranges and pencils in the plane. Involution.

Vectors: Addition of vectors. Scalar and vector products. Differentiation of vectors with respect to a parameter. Simple applications to geometry and mechanics.

Paper III

Elementary analysis—100 marks

Real numbers. Sets of points in one dimension. Elementary operations with sets—meet, join and complement. Upper and lower bounds of sets. Limiting points of a set. Bolzano-Weierstrass theorem on limiting points. Definitions of closed, open, enumerable and non-enumerable sets.

Sequence. Upper and lower limits of a sequence. Cauchy's principle of coverage.

Infinite series of constant terms. Absolute and conditional convergence. Tests of convergence. Power series and its convergence. Convergence of infinite product. Expressions for sin and cos as infinite products (Rigorous proof not required).

Function of a single variable—Its limit and continuity. Fundamental properties of a continuous function.

Derivative of a function and its geometrical interpretation. Rolle's theorem. Mean-value theorems of Lagrange and Cauchy. Differentials, successive differentiation. Leibnitz's theorem.

Taylor's and Maclaurin's theorems with remainder after a term. Taylor's series. Its applications to functions such as e^x , $\sin x$, $\cos x$ $(1+x)^n$ and $\log(1+x)$.

Maxima and minima. Indeterminate forms.

Indefinite integrals. Rules of integration. Standard forms. Riemann's integration of a bounded function; Cauchy's formulation as a particular case. Integrability of continuous functions. Elementary properties of definite integrals. Fundamental theorem of the Integral calculus. First Mean-value theorem of the Integral calculus. Second Mean-value theorem (statement only) and its applications. Evaluation of definite integrals. Differentiation under the sign of integration (applications only and no proof of any theorem is needed). Numerical methods of integration: Simpson's one-third rule.

Improper integrals and elementary tests of their convergence. Beta and Gamma functions and their elementary properties. Evaluation of the following integrals:

$$\left(\int_0^{\pi/2} \log \sin x \, dx, \int_0^{\infty} \frac{\sin x}{x} \, dx, \int_0^{\infty} e^{-x^2} \, dx \right)$$

and integrals dependent on them.

Continuity, differentiability, integrability and uniqueness of power series. Addition and multiplication of power series.

Fourier series—cosine and sine series. Statement (without proof) of Dirichlet's conditions of convergence of Fourier series and its applications.

Paper IV

Elementary Mechanics—50 marks; Astronomy—50 marks

Elementary Statics.

Forces: Nature and representation. Forces acting on a particle; theorems on composition and resolution, analytical method, conditions for equilibrium.

Forces acting in one plane: Parallel forces, moments, couples. Equilibrium of three forces, general conditions for equilibrium.

Centre of mass; centre of a system of parallel forces. Centre of mass and centre of gravity of a system of particles and a system of rigid bodies, C.C. of a uniform rod, uniform lamina in the form of a triangle, a parallelogram, a quadrilateral, C.G. of a part and of a complete body. Concept of stability of equilibrium of a body under gravity.

Friction : Laws of statical and limiting friction. Equilibrium of a particle on a rough plane, Angle of friction. Applications to simple problems. Machines : Levers, Balance, systems of pulleys, screws ; mechanical advantage and velocity ratio. Elementary Dynamics.

Kinematics : Position, displacement, velocity, speed, acceleration. Composition and resolution of velocities and accelerations. Relative velocity, Normal acceleration.

Kinetics : Newton's laws of motion. Measurement of forces, Different systems of units. Simple applications ; motion over pulleys, on inclined planes. Problems of walking. Vertical motion under gravity, parabolic motion under gravity. Range and maximum range of a projectile under gravity.

Impulse, work, energy : Definitions and Basic theorems. Principles of conservation of linear momentum and energy. Impulsive forces. Power of engines and pumps. Collision of elastic bodies : Newton's Laws, impact of a sphere on a plane, impact of two spheres ; loss of energy.

Astronomy : A fuller treatment of the Pass course with the use of spherical trigonometry whenever necessary.

Paper V

Functions of several variables and applications of analysis—60 marks

Differential equations—40 marks

Functions of several variables : Functions of two variables and their continuity. Simple properties of continuous functions of two variables (no proof required). Partial derivatives and differentials. Differentiability of functions. Total differential, Commutative property of the order of partial derivatives for a function of two variables (Schwarz's theorem). Euler's theorem on homogenous functions. Theorem on existence and uniqueness of implicit functions (no proof required), differentiation of implicit functions. Changes of variables.

Taylor's and Maclaurin's expansions of a function of two variables with remainder after terms. Maxima and minima of functions of two variables. Lagrange's method of undetermined multipliers.

Applications : (i) Differential Calculus : Tangents and normals, asymptotes, singular points, curvature, envelopes.

(ii) Integral Calculus : Rectification and quadrature. Calculations of volumes and surfaces of a solids of revolution. Multiple Integrals.

Differential Equations ; Ordinary Differential Equations : Genesis of a differential equation. Family of curves represented by $y' = f(x, y)$. First order differential equations. Higher order linear differential equations with constant co-efficients. Euler's homogeneous equations. Exact differential equations. Second order differential equations.

Solution under specified conditions. Applications to geometry and mechanics.

Paper VI

Analytical Statics—50 marks ; Hydrostatics—50 marks

Analytical statics : Coplanar forces, reduction of a system of forces, equation of the line of action of the resultant. Equilibrium of a particle under constraints (on smooth and rough curves).

Problems of friction ; Sliding, tumbling and rolling. Friction on locked and free wheels of a car, Problems involving initial motion of a rod on a plane. Equilibrium of flexible inelastic string under gravity.

Centroids : Plane arcs, plates, bodies of revolution.

Bending Moments. Principle of virtual work. Energy. Stability of equilibrium.

Forces in three dimensions. Moment of a force about a line. Theorems on moments. Composition of couples. Reduction of a force-system in space. Poinset's central axis. Invariants of a system of forces. Equation of the central axis. Conditions for reduction to a single force. General conditions of equilibrium deduction of the general conditions from the principle of virtual work.

Hydrostatics : Definitions : Perfect fluids, density and specific gravity, pressure at a point, compressibility. Specific gravity of mixtures of liquids. Pascal's Law, Hydraulic Press.

Equations of equilibrium. Equilibrium of fluids under general forces surfaces of separation of different fluids in equilibrium. Special cases of equilibrium under uniform and variable gravity.

Equations of equilibrium for a fluid revolving uniformly about an axis.

Thrusts on plane surfaces, centre of pressure. Thrusts on curved surfaces. Archimedes principle. Equilibrium of freely floating bodies and of bodies floating under constraints. Restoring couple, metacentre and related topics. Stability of

equilibrium of bodies floating freely or under constraints in a homogeneous incompressible fluid. Simple cases of small oscillations of floating bodies.

Perfect gas laws, Equilibrium of the atmosphere (variation of gravity to be considered also). Hydraulic pumps and air pumps.

Paper VII

Analytical Dynamics—100 marks

Dynamics of a particle—60 marks

Velocities and accelerations of a particle in Cartesian and polar co-ordinates. Tangential and normal accelerations.

Laws of motion. Impulse and impulsive forces. Work, Energy and Power.

Principles of conservation of energy and momentum.

Applications of the laws of motion; motion in a straight line under variable forces with special reference to Simple Harmonic Motion, damped and forced vibrations, motion under resistance and motion under inverse square law.

Motion in a plane: Equations of motion in Cartesian and polar co-ordinates. Central orbits. Study of motion under inverse square Law. Stability of nearly circular orbits. Planetary motions. Slightly disturbed orbits. Elliptic motion under gravity: Projectiles, range and maximum range. Simple cases of constrained motion of a particle: simple cycloidal pendulum. Motion on rough on circles, parabolas and cycloids under gravity. Simple problems of motion when the mass varies.

Dynamics of Rigid body—40 marks

Moments of Inertia. D' Alembert's principle and its consequences. Principles of conservation of Momentum and Energy. Motion in two dimensions of a rigid body under finite and impulsive forces. Motion about a fixed axis, compound pendulum.

Paper VIII

Mathematical Probability and Statistics—100 marks

Concept of Mathematical Probability. Total and compound probability. Independent and dependent trials. Bernollian trials. Bayes' theorem, Bernoulli's theorem. Mathematical expectation. Probabilities in continuum. Concept of distributions: Binomial and Poissonian distributions, Normal distribution χ^2 and t distributions.

Elementary theory of errors of observations. Normal law of errors, measures of precision. Principles of least squares.

Description of statistical material. Definitions of samples, mean, median, mode variance, dispersion, deviation and their mutual relations.

Moments and measures of skewness. Simple correlations and regression. Simple curve fitting with tests for goodness of fit.

Application of normal χ^2 and t distributions to problems of sampling. Tests of significance."

The above changes in the Regulations and the Revised Syllabus would take effect from the academic session 1966-67, i.e., from the Part I Examination of 1968 and Part II Examination of 1969.

SENATE HOUSE,
The 28th April, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

CALCUTTA UNIVERSITY

Notification No. CSR/6/66

It is notified for general information that the following changes in the syllabus of the Honours Course of Geography, under Paper VIII, Group 'B', Part II Practical Examination of the Three-Year Degree Course were adopted by the Academic Council on the 26th March, 1966 and accepted by the Senate on the 16th April, 1966:

"That the existing syllabus for the Honours Course in Geography under Paper VIII, Group 'B' for the B.A. or B.Sc. Part II Practical Examination be replaced by the following:

GROUP B

Paper VIII

1. Field Report

20 marks

To prepare a field report of an area approximately 5 square miles with a view to establishing relationship between physical and cultural landscapes.

2. Statistical technique as applied to Geographical study .. 25 marks
- A. Frequency distribution—(a) Preparation of Histograms (to show population density of at least 50 towns or mouzas)—(i) Bar or Vertical Column method—group interval to be shown along abscissa and percentage of area or percentage of number of units covered along ordinate.
- (ii) To draw a frequency Polygon and (iii) to draw smooth curve from the same data.
- (b) Cumulative Frequency Curve—Use the same data as above; ordinate measures to be cumulated and group intervals to be shown along the abscissa.
- (c) Measurement of Quartile, quantile and Docile distribution—Use the same data as above.
- B. Measurement of Central tendency by means of Mean, Median and Mode—Same data to be used. Calculations and diagrammatic representations of the above are to be made.
- C. Preparation of Scatter diagrams with two variables—Two diagrams are to be drawn based on the following :
- (a) Aman paddy land as percentage of Gross cropped area to be shown along with ordinate. Density of population per Square mile for thanas (excluding Urban thanas) of a district to be shown along the abscissa.
- (b) Number of rainy days to be shown along the abscissa and amount of rainfall along the ordinate for thanas of a district.
3. Laboratory Note Book .. 5 marks
- The above changes in the syllabus would take effect from the Part I Examination of 1968 and Part II Examination of 1969.

SENATE HOUSE,
Calcutta—12.
The 28th April, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

CALCUTTA UNIVERSITY

Notification No. CSR/9/66

It is notified for general information that the following changes in Chapter XXXIII of the Regulations relating to the M.A. Examination making provision for "Journalism" as a subject for the M.A. Degree and the Syllabus thereof were adopted by the Academic Council on the 26th March, 1966, and accepted by the Senate on the 16th April, 1966.

"(i) That the words '(XIII-C) Journalism' be inserted in Section 5 of Chapter XXXIII relating to M.A. Examination after '(XIII-B) Islamic History and Culture' at page 100 of the University Regulations.

(ii) That the following syllabus consisting of eight papers and each carrying 100 marks be introduced for the course and be inserted at the proper place of the Regulations :

Paper I	Principles and History of Journalism.
Paper II	Making of a Journal (Advanced Course).
Paper III	General Knowledge of Political and Socio-Economic Developments.
Paper VI	(a) Comparative Governments. (b) Laws Affecting the Press.
Paper V	Public Relations.
Paper VI	(a) Oral (50 marks) (b) Practical (50 marks)
Paper VII	Any one of the following subjects : (a) Literature and Art. (b) Scientific and Cultural Trends. (c) Public Administration and Administrative Law. (d) Current International Relations.
Paper VIII	Any one of the following subjects : (a) Advertisement in Journals. (b) Press and Production. (c) Sports, Stage and Screen. (d) Freelance Journalism."

The above changes would take effect from the Session 1966-67.

SENATE HOUSE,
Calcutta—12.
The 28th April, 1966.

J. C. MUKHERJEE,
Assistant Registrar.

ANDHRA UNIVERSITY

PROCEEDINGS OF THE SYNDICATE

No. B4/4925/63.

Waltair, the 3rd January, 1966

Sub : Pre-University Examination—tampering of marks statements.

Read : Syndicate resolution No. 33, dated the 11th October, 1965.

ORDER

Sri Korapati Virraju who tampered with the marks statement (Reg. No. 11539) issued to him at the Pre-University Examination held in March, 1963 and sought admission into First-Year of the Integrated M.B.B.S. Course and who was convicted by the Assistant Sessions Judge, Guntur, in S. C. No. 12 of 1965, (R.I. for one year), be debarred from pursuing any course of study in any of the colleges affiliated to this University for a period of three years with effect from the 11th October, 1965.

(By order)

M. GOPALA KRISHNA REDDY,
In-Charge, Registrar.

ANDHRA UNIVERSITY

PROCEEDINGS OF THE SYNDICATE

No. S4/7100/65.

Waltair, the 16th November, 1965

Encl.: One statement.

Sub.: Misconduct at University Examinations, September, 1965.

Read : Syndicate resolution, dated the 11th October, 1965.

ORDER

The results of the candidates with the following Register Numbers who have been found guilty of resorting to unfair means at the University Examinations held in September, 1965, are cancelled and they are debarred from appearing for any of the University Examinations for the period noted against each :

Sl. No.	Name of the candidate	Examination.	Reg. No.	Period of Rustication.
1.	Chakka Viswanadham	Matriculation.	14	Debarred for one year and permitted to appear for the University Examination to be held in September, 1966, or thereafter.
2.	A. Sambasiva Rao	Do.	336	Do.
3.	M. V. V. Satyanarayana	Do.	2417	Do.
4.	Ch. Venkatanarasayya	Do.	2792	Do.
5.	M. Ramakrishna	Do.	2900	Do.
6.	R. S. Prakasa Rao	Do.	2948	Do.
7.	Tomizuddin Ahmed	Do.	3042	Do.
8.	Ch. Balayya	Do.	3696	Do.
9.	P. Chidambara Sastry	Do.	3879	Do.
10.	D. Venkateswarlu	Do.	3984	Do.
11.	B. Appa Rao	Do.	4059	Do.
12.	K. Sai prasad	Do.	4548	Do.
13.	K. V. Ramesh	Do.	5658	Do.
14.	S. Jagadeeswara Rao	Do.	5872	Do.
15.	K. Adilakshmi	Do.	6191	Do.
16.	Ch. Chandrasekhara Reddy	Do.	6260	Do.
17.	N. V. Narasimha Murty	Do.	6475	Do.
18.	P. V. Narasimha Raju	Do.	6476	Do.
19.	K. Dalayya	Pre-University	434	Do.
20.	G. Ch. Soma Raj	Do.	534	Do.
21.	S. Ammatalli	Do.	557	Do.
22.	S. Surya Bhagawanulu	Do.	2249	Do.
23.	K. V. Prabhakara Rao	Do.	2520	Do.

24. N. Satyanarayana	Do.	3134	Do.
25. B. Satyanarayana	Do.	3255	Do.
26. S. Satyanarayana Rao	Do.	3256	Do.
27. M. Nageswara Rao	Do.	3262	Do.
28. U. Suryaprakasa Rao	Do.	3487	Do.
29. Ch. Ramamohana Rao	Do.	4161	Do.
30. A. V. Sitarama Rao	Do.	4510	Do.
31. B. J. Albert Immanuel	B.A. (N.R.)	82	Do.
32. P. Seetharamaiah	Do.	794	Do.
33. P. S. Bhimseswara Rao	Do.	903	Do.
34. G. Chalapathi Rao	B.A. (R.R.)	4674-A	Do.
35. V. Vandanam	B.Sc. (N.R.)	415	Do.
36. G. Seshagiri Rao	Do.	798	Do.
37. K. Doramma	Do.	1217	Do.
38. M. Ramakrishna Rao	Do.	1294	Do.
39. P. Subba Rao	Do.	2040	Do.
40. V. J. K. Prakasa Rao	B.Sc. (R.R.)	3302	Do.
41. L. Narasimhachary	Do.	3744	Do.
42. V. Nagabhushana Rao	Do.	3897	Do.
43. A. Sivaramakrishnayya	Do.	4769	Do.
44. N. Rosilingam	Do.	4826	Do.
45. P. Devadas	Do.	4830	Do.
46. V. Gopalakrishnamurthy	Do.	4894	Do.
47. B. V. L. N. Prabhakara Rao	Do.	5001	Do.
48. V. Panduranga Rao	B.Com. (N.R.)	403	Do.
49. V. Appa Rao	B.Com. (R.R.)	1599	Do.
50. G. Chancha Rao	Pre- University	345	Debarred for two years and permitted to appear for the University Examination to be held in September, 1967, or thereafter.
51. M. V. Venkayya	B.A. (O.R.)	1618	Debarred from appearing for any of the University Examinations for a period of one year.
52. S. Appa Rao	Do. (By order)	2214	Do.

P. V. V. SESHAGIRI,
Registrar.

ANDHRA UNIVERSITY PROCEEDINGS OF THE SYNDICATE

No. S4/1864/65.

Waltair, the 17th November, 1965

Sub.: Misconduct at the University Examinations—March-April, 1965.

Ref.: Syndicate Resolution, dated the 11th October, 1965.

ORDER

The results of the following candidates who have been found guilty of resorting to unfair means at the University Examinations held in March-April, 1965 are cancelled and they are debarred from appearing for any of the University Examinations for the period noted against each:

S. No.	Name of candidate	Examination	Reg. No.	Period of Rustication.
1.	K. Srirama Raju	Pre-University	1713	Debarred for one year and permitted to appear for the University Examination to be held in March-April, 1966, or thereafter.
2.	V. Ravindrababu	Do.	5076	Do.
3.	N. Kotilingeswara Rao	Do.	9180	Do.
4.	Y. Venkatanarasimha Rao	Do.	15359	Do.

5. T. Sunkavalli Do. 10740 Debarred for two years and permitted to appear for the University Examination to be held in March-April, 1967 or there after.
6. K. Subhaschandrabose B.Sc. (R.R.) 7157 Do.
(By order)
P. V. V. SESHAGIRI,
Registrar.

UNIVERSITY OF JABALPUR

ORDER

No. 480.

Jabalpur, the 9th December, 1965

With reference to the note appended to this office order No. 438, dated the 2nd September, 1965, the results of the following candidates who were found guilty of attempting to use unfair means at the examinations held in March-April, 1965 are hereby cancelled and they are/or further debarred from appearing at any subsequent examinations to be held in or before the year stated against their respective names, viz. :

S. No.	Name of candidate	Examination for which he/she was a candidate.			Debarred from appearing at any examination for the period stated below.
		Examination	Roll No.	Enrolment.	
1.	Shiv Dutt Singh Thakur, Vill. Bhiloda, P.O. Boria, Tahsil. Patan, Dist. Jabalpur.	First Examination for B.A. (T.D.C.), March-April, 1965.	296	G/55	Admission at the March-April Examination, 1965 cancelled and further debarred from appearing at the March-April Examination of 1966.
2.	Jagan Lal Shukla, 492, Hanumantal, Jabalpur.	First Examination for B.Sc. (T.D.C.), March-April, 1965.	661	G/2367	Do.
3.	Shambhoo Dayal Chourasia, C/o. Shri Phoolchand Chourasia, At & P.O. Barela, Dist. Jabalpur.	Do.	1186	G/2589	Admission at the March-April, 1965 Examination cancelled.
4.	Rajendra Kumar Tiwari, 1103, Azad Chowk, Gorakhpur, Jabalpur.	Do.	676	F/1632	Do.
5.	Arun Kumar Raikwar, C/o. Shri H. Prasad, 996, Lordganj, Jabalpur.	Do.	746	F/2839	Do.

By order of the Executive Council,

S. C. SETH,

Registrar.

UNIVERSITY OF JABALPUR, JABALPUR.

UNIVERSITY OF JABALPUR

ORDER

No. 481.

Jabalpur, the 9th December, 1965

The results of the following candidates who were found guilty of attempting

to use unfair means at the Compartmental (Supplementary) Examinations held in July-August, 1965 are hereby cancelled, viz.:

Sl. No.	Name of candidate	Examination for which he/she was a candidate.		
		Examination	Roll No.	Enrolment No.
1.	Bholaram Kanojia, South Civil Lines, Bungalow No. 105 'A', Mahakoshal Road, Jabalpur.	Final Examination for B.Com. (T.D.C.) Compartmental, 1965.	3	C/1627
2.	Ismail Khan, House No. 595, Naya Mohalla, Near Bengali Masjid, Marhatal, Jabalpur.	Do.	9	F/1282
3.	Itwarilal Koshta, House No. 215, Garhagunj, Koshtana Mohalla, Garha, Jabalpur.	First Examination for B.A. (T.D.C.) Compartmental, 1965.	56	H/1178
4.	Ambika Prasad Gupta, C/o. Shri Nathalal Gupta, Home No. 662, Uprengunj, Jabalpur.	Do.	4	G/1368
5.	Ashok Kumar Tiwari, C/o. Shri R. G. Tiwari, Advocate, Juna Bilaspur, Bilaspur (M.P.).	Do.	18	2975
6.	Ram Chandra Rao, H. No. 564, Street No. 11, Sadar Bazar, Jabalpur.	Do.	151	e/1460
7.	Kumari Daisy Aloysius, C/o. Shri A. D. Aloysius, 278, Gorakhpur, Near Sharda Talkies, Jabalpur.	Do.	34	H/570
8.	Bhimrao Badharam Madame, The Mazada Ke Factory, 777, North Civil Lines, Jabalpur.	First Examination for B.Com. (T.D.C.) Compartmental, 1965.	5	H/2232
9.	Moolchand Gupta, C/o. Shri Bhavani Prasad Gupta, At & Post. Harrai, Dist. Chhindwara (M.P.).	Do.	28	H/2378
10.	Prem Narain Khatik, 125, Madan Mahal Ward, Jabalpur.	Do.	36	e/1015
11.	Shiv Prasad Dahiya, House No. 24, North Miloniganj, Jabalpur.	Do.	50	H/2502
12.	Ajmer Singh, Patel	LL.B. (Previous) Compartmental Examination, 1965.	1	F/460

By order of the Executive Council,

S. C. SETH,

Registrar.

UNIVERSITY OF JABALPUR, JABALPUR.

THE UNIVERSITY OF JAMMU AND KASHMIR

JAMMU DIVISION

JAMMU

Notification

It is hereby notified that all the below mentioned candidates having been proved to the satisfaction of the Syndicate (Committee) to have resorted to unfair means in the examinations have been disqualified from passing any examination of the University for the period as shown against each candidate :

PRE-UNIVERSITY (ANNUAL) EXAMINATION, 1965

Roll No.	Registered Number	Name and percentage of the candidate.	Address of Institution from which appeared.	Period for which disqualified.
3010	480-B-63	Vinod Kumar Gupta, S/o. Behari Lal Gupta.	Govt. College, Bhadarwah.	Two years, i.e. 1965 and 1966.

Roll No.	Registered Number	Name and percentage of the candidate.	Address of Institution from which appeared.	Period for which disqualified.
3600	8220-GJ-64	Parkash Narain Singh, S/o. Avadh Narain Singh.	Govt. G. M. Science College, Jammu.	Three Years <i>i.e.</i> 1965, 1966 and 1967.
3615	6425-S-63	Chander Mohan Kohli, S/o. Shri Attar Chand Kohli.	Do.	Two years, <i>i.e.</i> , 1965 and 1966.
3803	7249-GJ-62	Mahesh Kumar, S/o. Sri Bal Krishan	Do.	Three years, <i>i.e.</i> 1965, 1966 and 1967.
4490	7239-GJ-62	Kartar Nath, S/o. Prabhu Dayal.	C/o. M/s. Prabh Dayal Jia Lal, Lakh Datta Bazar, Jammu.	Three ycars, <i>i.e.</i> 1965, 1966 and 1967.

ADIB FAZIL (ANNUAL) EXAMINATION, 1965

2011	4693-PR-64	Sham Dass, S/o. Daya Ram.	C/o. Govt. Industrial Training Institute, Post Box 33, Talab Tiloo, Jammu.	Three years, <i>i.e.</i> 1965, 1966 and 1967 under Statute 39 and again for three years, <i>i.e.</i> 1965, 1966 and 1967 under Statute 43. Both these punishments will run concurrently.
2037	1965-MI-65	Balbir Kumar Sharma, S/o. Dhera Mal.	C/o. M/s. Sharma, Tailoring House Kali Jani, Jammu.	Three year, <i>i.e.</i> 1965, 1966 and 1967.

M.SC. CHEMISTRY (FINAL) EXAMINATION, 1965

1234	7035-GJ-61	Inderjit Singh, S/o. Shri Raja Singh.	Post-graduate Department of Chemistry, Jammu and Kashmir University, Jammu Division, Jammu.	Two years, <i>i.e.</i> 1965 and 1966.
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K. K. GUPTA,

*Joint Registrar.*THE UNIVERSITY OF JAMMU AND KASHMIR
KASHMIR DIVISION

Notification

In continuation of the Notification issued under this office endorsement of even-number, dated the 21st December, 1965, it is hereby notified that the candidates whose particulars are given below have been disqualified from passing any examination of the University for the period shown against each for having resorted to the use of unfair means in the examinations held in 1964 (Bi-annual) and 1965 (Annual) sessions.

Sl. No.	Roll No.	Reg. No.	Name and percentage of the candidate.	Institution from which appeared (in case of private candidates home address).	Period for which disqualified
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PRE-UNIVERSITY EXAMINATION (BI-ANNUAL), 1964

1.	96	6123-S-62	Mohd. Shafi Naqash, S/o. Mr. Gh. Mohd. Naqash,	Nalbandpora, Safa-kadal, Sgr.	3 years, <i>i.e.</i> 1964-1966
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INTERMEDIATE EXAMINATION (BI-ANNUAL), 1964

2.	66	5130-S-60	Mushtaq Ahmad Jelani, S/o. Mohd. Yousuf Jelani.	Narwara, Nawa- kadal, Srinagar.	2 years, i.e., 1964 and 1965.
3.	68	6102-S-60	Bashir Ahmad Kurpal, S/o. Kh. Ghulam Mohammad Kurpal.	Malapora, Jamia Masjid, Srinagar —2.	3 years, i.e., 1964, 1965 and 1966
4.	76	4503-S-60	Abdur Rashid Sheikh, S/o. M. Gani Sheikh.	Drugjan, Srinagar	Do.
5.	82	1595-W-60	Nansi Wattal, D/o. Pt. Raghnath Wattal.	Gurgadhi Mohalla, Alikadal, Srinagar.	2 years, i.e., 1964-65.
6.	160	4989-S-60	Aftab Ahmad Qureshi, S/o. Kh. Qutab-ud- Din Qureshi.	Agha Hamam, Habba-kadal, Srinagar.	One year, i.e., 1964.

PRE-UNIVERSITY EXAMINATION (ANNUAL), 1965

7.	648	6799-S-63	Ghulam Mohammad Pir, S/o. Syed Qasim Shah	Govt. College, Sopore, Kashmir.	2 years, i.e., 1965 and 1966.
8.	1407	26-IC-62	Mohamad Sultan Sofi, S/o. Kh. Abdul Rahman.	Dampora, Near Islamia Higher Secondary School, Srinagar.	2 years, i.e., 1965 and 1966.
9.	1519	238-IC-64	Siraj-ud-Din, S/o. Abdul Salam Mir.	Islamia College, Srinagar.	3 years, i.e., 1965, 1966 and 1967.
10.	1526	1859-g-64	Kanhaya Lal Peer, S/o. Pt. Prethvi Nath Peer.	Gandhi Memorial College, Srinagar.	Do.
11.	2027	7170-S-64	Abdul Majid Shah, S/o. Kh. Jalal-ud-Din Shah	Sri Pratap College, Srinagar.	2 years, i.e., 1965 and 1966.

INTERMEDIATE EXAMINATION (ANNUAL), 1965

12.	20	4796-S-60	Mushtaq Ahmad, S/o. M. Mohd. Sayeed.	Drugjan, Srinagar	2 years, i.e., 1965 and 1966.
13.	38	5219-S-60	Nisar Ahmad Shahdad, Mr. Mohd. Abdullah.	Wattal Kadal, Srinagar.	Do.

THREE-YEAR DEGREE COURSE, PART II (FINAL) EXAMINATION
(ANNUAL), 1965

14.	505	2780-A-60	Mohd. Mamin Choudhry, S/o. Kh. Mohd. Ramzan Choudhury.	Amarsingh College, Srinagar.	One year, i.e., 1965 only.
15.	566	3000-A-61	Nizar Ahmad Khan, S/o. Kh. Ghulam Mohd. Khan.	Gandhi Memorial College, Srinagar.	Do.

G. M. MIR,
Assistant Registrar (Examinations).

THE UNIVERSITY OF JAMMU AND KASHMIR, JAMMU DIVISION,
JAMMU

Notification

It is hereby notified that all the below mentioned candidates having been proved to the satisfaction of the Syndicate Committee to have resorted to unfair means, have been disqualified from passing any Examination of the University for the period as shown against each candidate.

PRE-UNIVERSITY EXAMINATION, 1965

Roll No.	Registered Number	Name and percentage of the candidate.	Address of Institution from which appeared.	Period for which disqualified.
3126	100-UC-63	Sh. Joginder Lal Gupta S/o. Sh. Paras Ram Gupta.	Government College, Udhampur.	Two years, i.e., 1965 and 1966.
3346	411-MAM-64	Sh. Sita Ram, S/o. Sh. Bhagu Ram.	M. A. M. College, Jammu.	Do.
3797	7766-GJ-63	Sh. Rattan Lal, S/o. Sh. Kaka Singh.	G. G. M. Science College, Jammu.	One year, i.e., 1965.
4331	339-RM-64	Sh. Raghubir Lal, S/o. Harbans Lal.	S. P. M. Rajput College of Commerce, Jammu.	Three years, i.e., 1965, 1966 and 1967.

INTERMEDIATE EXAMINATION, 1965

901	276-B-60	Sh. Mohd. Ramzan Sheikh, S/o. Alia Sheikh, C/o. Abdul Gufar Bat, Bhadarwah.	Three years, i.e., 1965, 1966 and 1967.
934	184-PJ-60	Sh. Kasturi Lal Kapoor, S/o. Sh. Amarchand Kapoor, Mohalla Panditan, Poonch.	Two years under Statute 38 (2) and also for 2 years under Statute 43, punishment to run concurrently.
989	1295-GJ-58	Sh. Kewal Krishan, S/o. Pt. Nil Kanth Challu, C/o. M/s. Devson Ltd., Jammu Tawi.	Three years, i.e., for 1965, 1966 and 1967.

FIRST YEAR OF THREE-YEAR DEGREE COURSE EXAMINATION, 1965

1980	129-KJ-63	Sh. Roshan Lal, S/o. Sh. Kanshi Nath.	Government College, Kathua.	Two years, i.e., 1965 and 1966.
2129	259-MAM-63	Sh. Gajinder Singh, S/o. Sh. Kishan Singh.	M. A. M. College, Jammu.	Three years, i.e., 1965, 1966 and 1967.

K. K. GUPTA,
Joint Registrar.

KASHI VIDYAPITH, VARANASI

Notification

The following candidates who were found guilty of using unfair means at various Annual Examinations of 1965 of this University (Vidyapith) have been punished according to the punishment noted against each :

Sl. No.	Roll No.	Class	Name of candidate	Year for which examination cancelled.	Year for which debarred.	Other punishments inflicted.
1.	89	Visharad (High School).	Sri Bijal Prakash Mauriya	..	..	Rs. 50 Fine
2.	31	Do.	Sri Panna Lal Gupta	1965	..	..
3.	1509	Antarim (Intermediate).	Sm. Champa Devi	1965	..	..
4.	165	Do.	Sri Santdas ji Vaishnav	1965	..	..
5.	228	Do.	Sri Kranti Kishore Shukla	1965	..	..
6.	1539	Do.	Sri Hari Prasad	1965	..	..

7.	430	Shastri I (B.A.)	Sri Basudeo Singh Yadav	1965	..	Rs. 100 Fine
8.	2078	Do.	Sri Rup Narain Choudhari Anup	1965	..	..
9.	2179	Do.	Sri Lal Bahadur Tewari	..	..	Rs. 100 Fine
10.	2365	Shastri II (B.A.)	Sri Rabi Saran Singh	1965	..	..
11.	2519	M.A. Sociology I	Sri Swami Charan Misra	1965	..	..
12.	2406	Do.	Sri Arther William Gelhar	..	..	Rs. 100 Fine
13.	2554	Do.	Sri Lal Bahadur Singh	..	..	Rs. 100 Fine
14.	2477	Do.	Sri Raj Kumar Agarwal	1965	..	..
15.	1256	M.A. (Hindi) I	Sri Sri Prakash Agarwal	1965	..	..
16.	2387	M.A. (Econ.) I	Sri Ram Narain Ram	1965	..	..

GOPI KRISHNA,
Assistant Registrar.
(For Registrar).
KASHI VIDYAPITH, VARANASI.

PANJAB UNIVERSITY (CHANDIGARH)

Notification

It is hereby notified that—

1. (a) Gurdip Singh, S/o. Sri Kartar Singh, Roll No. 186204, Matriculation Examination, March, 1963, has been disqualified for a period of one year, i.e., 1966, for tampering with the entries of marks in his certificate.

(b) The result of the following candidates have been *quashed*, as they have been disqualified :—

(1) Jagdev Singh Sidhu, S/o. Sri Ajaib Singh Sidhu, Roll No. 56815, Higher Secondary (Elective) Examination, March, 1964.

(2) Narinder Kumar, S/o. Sri Jagdish Parkash, Roll No. 9552, Intermediate Examination, September, 1964.

(c) Om Prakash Sharma, S/o. Sri Hira Singh, who was disqualified for two years (1964 and 1965) for using unfair means at the Intermediate Examination, April, 1964 (Roll No. 10191) and who again appeared at September, 1964 Examination (Roll No. 12054) by suppressing the fact of having appeared in April, 1964 Examination and his implication in an unfair means case, has been further disqualified from September, 1964 to April, 1966 (four sessions).

2. The present two Courses for Teachers' Training (B.T. and B.Ed.) have been merged into one Course from 1966 admissions and shall be called "Bachelor of Education."

3. B.Sc. Engineering Degree Courses in (a) Metallurgical Engineering and (b) Electronics and Electrical Communications Engineering, have been instituted.

Chandigarh—3.
The 15th October, 1965.

SUJAN SINGH,
Registrar.

PANJAB UNIVERSITY (CHANDIGARH)

Notification

It is hereby notified that—

1. Prem Sagar Syal son of Shri Barkat Ram Syal, Roll No. 444, M.A. History, Part I Examination, April, 1965, who obtained admission to the examination on the basis of a false certificate of having completed two years' aggregate service as a whole-time paid teacher, has been disqualified for two years.

2. The result of Jagdish Chander Sharma, S/o. Sri Sita Ram Sharma, Roll No. 439, Final Engineering Examination, Part I, November, 1964, which was wrongly declared in Notification No. Engg./Final/64-B/5, dated the 27th February, 1965, has been *quashed*, as the candidate had already passed the said examination in March, 1964.

3. Deputy Singh Brar, S/o. Shri Jewan Singh, Roll No. 18235, Pre-University Examination, April, 1965, who tried to take the examination and deceive the Centre Superintendent by suppressing the fact of his having been detained by college authorities due to shortage of lectures, has been disqualified for two years, i.e. 1965 and 1966.

4. (i) Satbir Singh, S/o. Shri Balwant Singh, Roll No. 40886, Pre-University Examination, April, 1965 who was impersonated by Raj Kumar, Roll No. 9759, Pre-

Engineering Examination, April, 1965, in Chemistry Practical, has been disqualified for a period of 5 years, *i.e.*, 1965, 1966, 1967, 1968 and 1969.

(ii) Raj Kumar, S/o. Shri Harnam Dass, Roll No. 9759, Pre-Engineering Examination, April, 1965, who impersonated as in (i), has been disqualified for a period of 5 years, *i.e.* 1965, 1966, 1967, 1968 and 1969.

5. Degree of Doctor of Philosophy in the following fields has been instituted :

(i) Bio-Physics.

(ii) Bio-Chemistry.

6. A one-year Post-graduate Diploma Course in International Trade has been instituted in the Faculty of Commerce with effect from the admissions to be made in July, 1966.

7. A person who wishes to appear in English only or additional subjects of the B.A./B.Sc. (2-Year Course) can do so up to the year 1968, but after 1968 this provision will not be available to failed candidates.

Chandigarh—3.

The 8th December, 1965.

SUJAN SINGH,
Registrar.

PANJAB UNIVERSITY (CHANDIGARH)

Notification

It is hereby notified that—

1. The result of the following candidates for the B.A. Part I Examination, April, 1965, who were disqualified for two years, have been quashed :—

Roll No.	Name of the candidate	Father's name
19570	Subhash Chander	Bk. Madan Singh
19571	Saran Jit Singh Bhatia	Shri Jot Singh Bhatia
19574	Sukhdarshan Singh Chuhan	Shri Naranjan Singh Chuhan
19575	Rajinder Parkash Sharma	Shri Rattan Lal Sharma
19609	Surjit Singh	Shri Kapoor Singh
19744	Joginder Singh	Shri Jawahar Singh
19745	Kenneth Kanwal Kumar	Shri B. M. Mansa
19746	Surinder Singh	Shri Arjan Singh
19747	Jaswant Singh Panglia	Shri Pritam Singh Panglia
19748	Kulwant Singh	Shri Mohinder Singh
19764	Parkash Singh Malli	Shri Gurdit Singh Malli

2. Ved Vyas Kausal, S/o. Shri Ram Lal, Roll No., 15577, B.A. Part I Examination, April, 1965, has been disqualified for a period of two years, *i.e.* 1965 and 1966.

3. A Certificate Course in Office Supervision for Women is likely to be instituted at the University Commerce Department, Chandigarh, from 1966-67 session.

4. Subject to sanction of the Senate/Government women residing in Delhi will be allowed to appear as private candidates in the M.A. Examination.

Chandigarh—3.

The 3rd January, 1966.

SUJAN SINGH,
Registrar.

PANJAB UNIVERSITY

No. 2776-2925/66G
The 7th February, 1966.

From

The Registrar,
Panjab University,
Chandigarh—3.

To

The Principals of Affiliated Colleges.

DEAR SIR/MADAM,

I am to inform you that the Principal, Ramgarhia College, Phagwara *vide* his letter No. Ram/Uni(I)/65/66, dated the 18th January, 1966 has expelled the following

student for a period of Two Academic years or following four examinations, *w.e.f.* January 18, 1966, for misconduct :

Regd. No.	Name	Father's name	Class	College
65.Ram.50	Pargan Singh	Mehanga Singh	Pre-University	Ramgarhia College, Pahgwara.

Yours faithfully,
S. P. ARORA,
Assistant Registrar (Cdn).

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For Further Details Please Contact :

Publication Department, University of Calcutta
48, Hazra Road, Calcutta 19.

14 MAY 1969